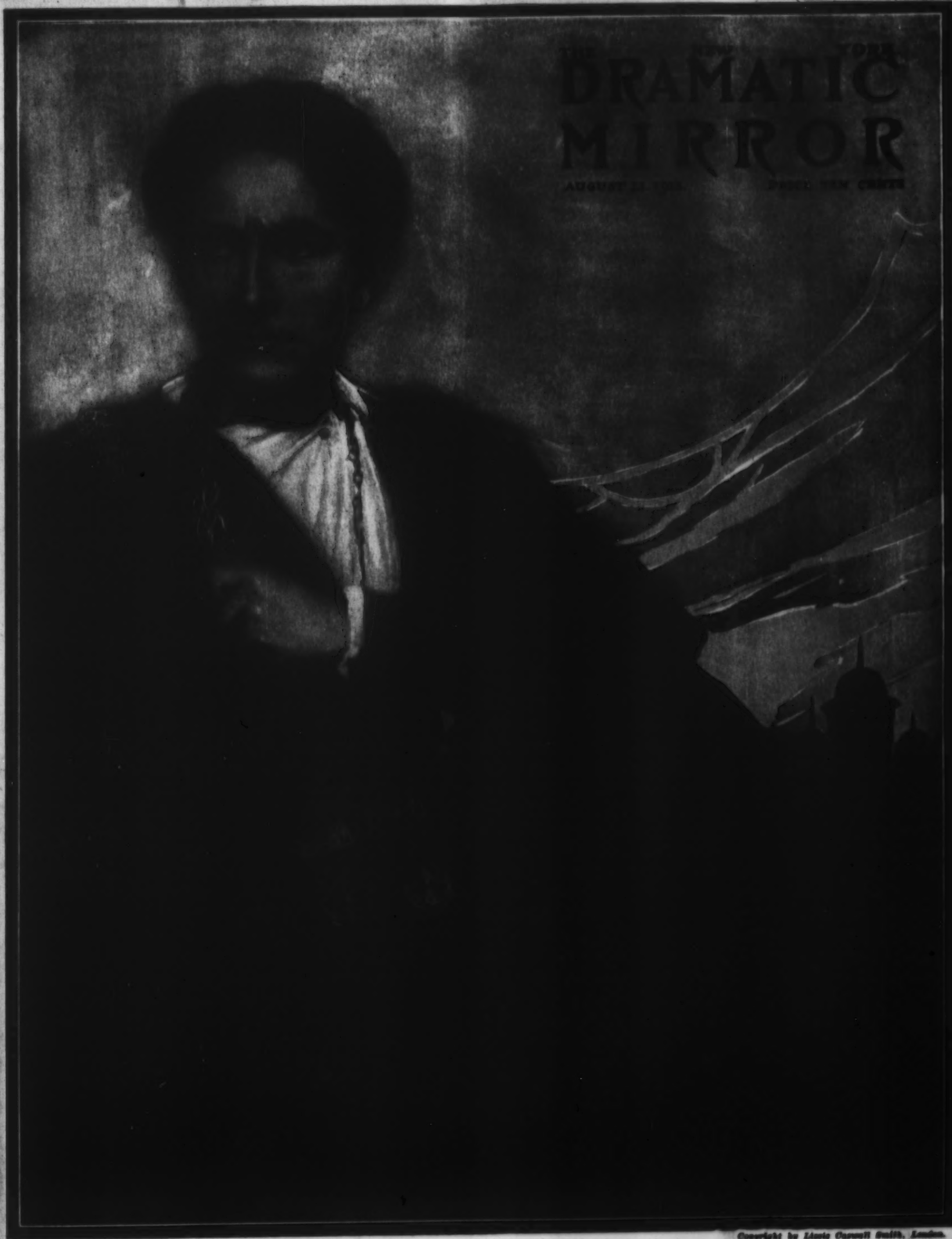


"Trouping" as a Vacation Junket

THE NEW YORK
DRAMATIC
MIRROR

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A Brief for the Manager



FRANKIE LAMMERS AND "MAD" IN THE "MAD" FIELD



JOHN VANNEER FARMER IN HIS HAWAII CITY HOME



STAFFORD WILKINSON GERTIE HOFFMAN'S DANCING PARTNER



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LOIS CARPENTIER AND WILKINSON CROSS, OF WILKINSON



ALMA HENMAN AND H. H. HENLEY



ALMA HENMAN AND H. H. HENLEY



LOUIS CARPENTIER AT HIS COUNTRY HOME AT SPRINGFIELD, MASS.



MRS. ROSE DICKER, HAWAIIAN, HARRY CLAY BLAKE AND BILLY ADAMS AT HONOLULU



ALBERT PHILLIPS AND LOUISE ADAMS AT HONOLULU, HAWAII

THE PLAYERS BY SHORE AND STREAM



THE NEW YORK DRAMATIC MIRROR

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THAT PERSONALITY OF DOUGLAS FAIRBANKS

WE are actually to see Douglas Fairbanks this Fall. Yes, he has a new play—three plays, in fact—but he has had plays before. The difference is that he will give them one at a time, deliberately, and if the first proves a "hit" he will let the others rest. In other words, Mr. Fairbanks is to pause a bit in his career.

The reason is this. When Mr. Fairbanks visited Boston last Spring in Hawthorne of the U. S. A., a critic relapsed into youthful manners and language of four posts, ropes and calcium lights. In the dignified Hub columns one read that Mr. Fairbanks vaulted into the ring at 8.20, opened the first round with rapid footwork, had the other man groggy by the end of the third, and sent him down for the count in the fourth. It was a rattling good fight, but it ended the athletic career of Mr. Fairbanks—at least in public. Cohan and Harris, his managers, handed him a short note that hereafter he was to make his reputation solely by histrionic ability. After thinking it over, Mr. Fairbanks concluded that they had merely called him an actor.

That was his idea the other day as we passed Broadway, Sixth and Fifth Avenues in hurried succession. The conversation started in offices of Cohan and Harris and continued as we touched at various points, for Mr. Fairbanks has a way of moving. I had observed it before, but never felt it quite so much as on that hot day. Still, it was Douglas Fairbanks, and I was glad to go along.

His agreeable nature came to the fore the moment he emerged from the private offices. An actress standing there in the pleasant delusion that men were made to wait on her sweet young self, asked Mr. Fairbanks if he would mind telling her whether a certain stage director was behind those doors. Mr. Fairbanks didn't know, but he was willing to find out. No, the director wasn't there. We crossed into another office, and a moment later the sweet young person came to the door to say that she thought the stage director had now come, and she would like to see him. Mr. Fairbanks, with a genuine laugh, jumped up and into the office. He has a fast walk, with shoulders bent

slightly forward, a healthy swing and a snappy step, that survive the days of college track teams. His energetic methods brought the stage director out, and Mr. Fairbanks's office boy duties were over. The sweet young person forgot to thank him, but evidently that made no difference. We were off.

Somewhere in the next block I learned a few details about Cooper Hoyt, Inc.,

A Few Glimpses at an Actor Who is Really Likable

the comedy by Hugh Ford and James Montgomery in which Mr. Fairbanks was to star this year. When it was given in Atlantic City, Mr. Fairbanks found that it contained a corking good fight scene, and he was limbering up



DOUGLAS FAIRBANKS.

WALLACE, N. Y.

when word reached George M. Cohan, and there came telegrams from New York. Result: Mr. Fairbanks had to take his exercise that week off the stage. Some further alterations are being made in the comedy, and in the meantime Mr. Fairbanks will appear in Something for Nothing, a comedy by Porter Emerson Browne, that came through the surf of Atlantic City under the name of 520 Per Cent. It is guaranteed not to contain a fight.

Mr. Fairbanks seldom makes remarks or gives opinions; he says what he likes, or doesn't like. I asked him about the change in his acting. He answered: "I thought the fast work was a lot of fun, but George Cohan and Sam Harris didn't want it, so that's all there is to it. I guess they thought people would never think of me as an actor."

Every moment, every word was bringing a demon-

stration of that "personality" for which Mr. Fairbanks is widely known. It was so evident that talk about it seemed foolish, but I wanted to see what he would say about it. Here is what he said: "Of course they keep telling me that I have personality. But that's nothing unusual. Everyone has personality, but they don't all show it. I believe in letting go." It was rather a simple explanation for so complex a question, but at any rate it was the star's comment on his own work.

He preferred to talk about tennis and golf, with a side remark that he had a prize-fighter for a valet, and he added he liked exercise, as one might guess from a thick coat of tropical brown and the buoyant vitality of the man. Without saying a word, he was still what O. Henry would call "insolently healthy."

"A while ago," said Mr. Fairbanks, "a friend of mine told me that I ought to settle down to read. But I have an idea that the more a man gets tied up, the less interesting he is, so I don't want to know too much about any one thing. I can remember when I was able to get enthusiastic about England by the half hour. That was when I had only traveled through the country. Then I bought a house and lived there for four or five months, and now I can't talk about England for more than five minutes."

Something was said about O. Henry, and Mr. Fairbanks spoke of him in terms of enthusiasm. I gathered that O. Henry was "the greatest little short story writer" America had turned out, although Mr. Fairbanks didn't use the exact words. He went on frankly: "Here I am talking about O. Henry, and I've never read but one of his stories. It's funny, isn't it? But I'm just as happy living along the line of least resistance."

From which it may be judged that he doesn't bother about the rules in the copy books, not this healthy young star.

By this time we had reached the Algonquin Hotel, where Mr. Fairbanks stops when in town. Here was one case of an interest that had lasted through the changing seasons. Mr. Fairbanks explained it briefly: "Frank Case, the manager, is a good fellow; I can wear his shirts."

And with a "So long!" he turned in, to pack his suitcase and be off to his Summer home at Watch Hill, R. I. It was only another indication of Douglas Fairbanks's restless activity. Perhaps this elusiveness is one among many reasons for liking him.

DAVID H. WALLACE.



DOUGLAS FAIRBANKS.
At Garrick's Home.



DOUGLAS FAIRBANKS.
At Stratford-on-Avon.

"TROUPEING" AS A VACATION JUNKET

AN invitation had come to me from the Coburn Players. The chief of them thought I needed a vacation, and he asked me to go "trouping" with the company.

He was right about it. I should have a vacation. I need rest. All my life long I have needed rest. I work too much. Nobody else seems to have noticed it, but I notice it. My special talent is for noticing how much my constitution requires a vacation.

I don't mean to brag about it, but from earliest childhood I have had this gift. If my father prescribed for my system a course of hoeing turnips, or picking potato bugs, or cutting weeds, I always proved to him how wrong he was. I did it by going to the ball game, or going with other boys to the lake for a swim, or by fishing in the creek for "craw-dads."

You may know, then, how grateful I was to the Coburns. Here were friends that understood me. They wanted to take me away from the *World-Herald* office, where I labor harder than anybody else in trying to persuade the managing editor that I ought to have a vacation.

Now, I was to have one. Rest, peace, contentment; a long, languishing period of leisure! No worry, no strain or stress! The mere thought of it relaxed me wonderfully. I was to share the easy time that actors have.

Then, right away after I began my travels with the company we had to sit up all night. There was no sleeper on the train. It was one of those stuffy, sulphurous trains that fill your lungs with coal smoke, and the very minute you get seated never fails to put a cinder in each of your eyes.

They asked me if I did not think it was romantic, this being a trouper; and I said Yes, with tears of joy rolling down my cheeks.

Finally, in a black night choked with heat, we came to a town where we were to change cars. Since there was to be a wait of two hours, my friends thought I better go to a hotel. I said: "No, no!" and went. When I was nearly asleep, the hotel clerk called me to get up and put on my clothes. If I did not want to miss the train, I must hurry, he said; and I gave him thanks, without once strangling him, or kicking him, or doing anything else to express my brotherly love of him.

And when my actor friends inquired cheerfully whether I did not feel much refreshed after my nice rest, I said "Ever so much." It is such a point of pride with me to be polite when I am the guest of anybody.

Only it is not easy for me to be grateful for the hotel accommodations in some of the small towns. The ponderous barber who squeezes his fat thumb into your eye while he shaves you, and is meanwhile pleasantly conversational, is to be accounted a perfect lady as compared to some hotel proprietors.

As I am a Christian, I can easier love mine enemies than hotel landlords. The one that especially maddened me has no appreciation of a clean shirt. He even had no appreciation of my clean shirt. It was the kind of a shirt you could wear, coatless, into the dining room of the Rome hotel, and the head waiter would come to you and thank you; and then bring in Rome Miller, and he would thank you; and then, when it came time to pay for your meal, he would not let you pay, because you looked so cool and comfortable and inviting. He would not be able to get done congratulating you for setting a style so sensible and sane and decorous.

But at the Hotel Pace, down in Missouri, it is not so. There your vacation costume is not approved. The landlord looks at you with a fishy eye. He sees you lonesomely fighting the flies, and frisking them out of the soup, and scaring the ants in the sugar bowl and trying to bend the beefsteak. Then down he charges upon you, as grave as an undertaker, and says determinedly that you are to wear your coat in the dining room.

You know, of course, that order has to be preserved; you believe in conforming to custom; you can see he is right about that delicate point, and do not try to argue with him. You even intimate that ladies in shirt-waists ought to be obliged to put on overcoats and wear their furs. Then you thank him for his suggestion about your coat; and you ask him kindly what you shall wear in bed. Does he prefer you to wear a nightshirt or pajamas?

When I asked that question of the landlord of the Hotel Pace down in Missouri, he scratched his fevered

A Western Dramatic Critic Takes a Jaunt with the Coburn Players

By KEENE ABBOTT, Dramatic Critic Omaha *World-Herald*

brow and looked puzzled. He didn't know, he said, which was preferred, but would consult his book of rules.

Now that I have got back from my vacation, and am able to sit up and take some light nourishment and speculate on how much bigger my hospital bill is likely to grow; now that I no longer worry about getting up at four o'clock in the morning to catch an early train, after I have gone to bed at 1 A.M.;



THOMAS A. WISE AND ALICE GALE IN "THE SILVER WEDDING," LONGACRE BUILDING.

now that dust and heat and hotels and travel are still being enjoyed by the others, without me among them, I can look back with mellow memories upon the restfulness, the tranquillity, the soul-soothing repose of the actor's life. Little did my friends think, when they lured me far from the madding throng, that they were kindling in my breast undying gratitude for the undisturbed peace of the gentle days I was to spend with them.

Through one State and another I journeyed with the company. I saw in what high favor the outdoor performances of classic plays are held at universities, colleges and State normal schools. I saw the open-air theaters built especially for the Coburn Players in Kirksville, Mo.; in Macomb, Ill., and in Normal, Ill. I further learned that there are a score of other such theaters which annually await the Summer visit of this organization, and that the audiences, everywhere, average between 1,000 and 1,500 people, as was the case, a week ago, at the University of Chicago.

In my travels I also had the good fortune to meet Nellie. He is a dog, is Nellie—a gentleman dog, a black and white bird dog and a puppy. Bill Holland is the one who conferred the title. He considers it a very choice and endearing name. Ever since he adopted the slim, four-footed vagabond he has demonstrated a hopeless partiality for Nellie.

Company electrician is Bill. Master of lighting he is designated on the play programmes; and his name, as printed, is William Holland. Once I called him Mr. Holland.

"Where do you get that at?" said he, looking injured and insulted. "Bill—just Bill's a-plenty."

No offense in the world was intended. I said so. I apologized. No use! I could see it was not in Bill to forgive me; but he forgave Nellie easily enough for chewing the tops off his patent leather shoes. Dogs are that way, Bill says—especially puppies. And they are fond of new shirts. They have to chew a lot. It helps their teeth to grow.

During the outdoor performances, while Bill operates the calcums at the back of the audience, Nellie always waits for him in the safe seclusion of a spot under the light stand. On the night of July 4 a lighted firecracker had also chosen that spot. Nellie smelled of the firecracker, poked it, pushed it with a paw, and finally, losing interest, grew absent-minded enough to sit down on the pretty plaything.

Luckily the play then being presented was *Twelfth Night*. Sir Toby Belch, in the second act, had said: "Shall we rouse the night owl in a catch? Shall we do that?" "An' you love me. Let's do 't," replied Sir Andrew Aguecheek. "I am a dog at a catch." And the clown added: "By'r lady, sir, and some dogs will catch well."

Promptly to this cue, Nellie began to yelp and Nellie began to howl. Doubtless those lines of the Shakespearean comedy never scored a heartier laugh than they did that night in the outdoor performance at Normal, Ill.

Now, before the company had a Nellie of its own, the property boy was often hard pressed to find a suitable dog. Once, away off up in the St. Gaudens Woods of New Hampshire, the best that could anywhere be procured for the performance was one of those extensive, canine mistakes called a dachshund.

This one was very extensive. He was so extensive that every time he jumped his hind feet had to begin to do it the day before yesterday, so that they would fetch up at their destination on the same day that the front feet arrived. At first I doubted this; but Mrs. Coburn has a picture of the dog—said she would show me the picture some time; so now I can believe anything I hear about that dog.

She was playing the Prioress in the *Pilgrims* when she met him. On a first examination, she did not think he would do. She said so at the time. She expressed some opinions about that dog. They were mild opinions, of course, but firm, very firm. So were the opinions of the property boy. He said it was a perfectly respectable dog, of good and honorable parentage; and, besides, there was no other dog, he said, that could be got for love or larceny.

Useless to argue with such a boy. He will not understand you. Once he gets a fixed idea into his head, it is something that dynamite or a tornado will not remove. So nothing was to be done but to carry on that dog. Mrs. Coburn bunched him up, trying to make him look little and delicate and sensitive and poetic. She did well. It was a good start.

Only her arms did ache so from carrying that concentrated, linked sausage delirium of dead weight! He grew heavier. He meant to grow heavier. He threw all his heart and soul into growing heavier.

By and by his waggly tail and his squatty legs began to leak out from under her arm. She could not keep him bunched up. He became very rubbery. Elastically he let himself out. He grew interested in letting himself out. He demonstrated what he could really do in the way of letting himself out, once he had set his mind to it. He was not content with doing it like sections of a telescope; his protracted body fairly went squirting itself downward and downward. By the time that his tail and his lizardly legs were dragging on the stage, the Prioress was talking sadly about his delicate constitution.

"For the love of Mike," a sympathetic spectator in the audience exclaimed, "he sure does look some sick!"

A BRIEF FOR THE MANAGER

I AM an enthusiastic member of THE NEW YORK DRAMATIC MIRROR's Cover to Cover Club—reading it each week persistently, and I hope consistently. I feel that we, the willing-to-be playwrights, have no stauncher friend and champion than THE MIRROR. Therefore, as one of the clan, I venture to address you on the following subject.

Miss Elisabeth Jordan's state of mind, expressed so frankly in a recent issue, is so typical of the state of mind of the average beginner, that the thought has come home to me that it is not quite possible that she and the rest of us are wrong in reaching the conclusion that, once a play is written, it should not be changed, except in some minor details.

Personally, I believe she and we are wrong to take that position.

Frequently one can prove many things by analogy. Therefore, assuming that this hypothesis is true, suppose we pursue the thought, or the argument, to a conclusion and see whether or not in so doing we have proved anything?

Suppose I ask an architect to prepare plans for me? Subsequently he submits his sketch. I look it over and say: "In the main, I like your idea; however, I believe that the house would be greatly improved if you would take off that bay window on the right side of the house and place it on the left side of the building; and if, instead of an outside chimney, you would place it in the center of the house, I believe the house would look much better."

Thereupon, suppose the architect should reply: "I won't do it! Your suggestions spoil the symmetry of my plans; and you'll accept them just as I have presented them or I shall refuse to have anything further to do with you." However, I am insistent, claiming that inasmuch as it is my house and I am putting my money into it, I have the right to make such alterations as I see fit. Thereupon, Mr. Architect gathers up his plans and flounces out of the room. Well, I venture to remark that I would say something about that fellow that isn't taught in Sunday school.

Is an Unacted Drama, Like an Architectural Design, Subject to Ownership Changes?

By A YOUNG DRAMATIST.

Now, isn't that exactly the condition which exists between playwright and manager? Aren't we young playwrights the architect, and isn't the manager the owner of the house? And if that is so, hasn't the manager the right to make such changes as he sees fit? It certainly seems so to me.

And again, it seems to me reasonable, that when a manager has accepted a play and assumes all of the thousand and one vexations which necessarily must accompany the production of a play, I can't for the life of me understand why a young playwright can be such a fool as to imagine that the manager will risk his money by making fool changes, as the playwright views it, except in the light of his larger experience he believes that those changes mean the financial success of both playwright and manager.

I don't mean to argue that the managers are perfect, nor do I assume that they are angels and never make mistakes, for that is expecting too much, even from a manager. But I do insist that, inasmuch as they have made a success of their business, the preponderance of the evidence is, that they understand their business as well; and I am frank to admit that were I a successful manager I shouldn't take any back talk from any fresh, young neophyte of a playwright, and I don't believe you would, either. As a matter of fact, I'd much prefer to have the managers cut my play than to cut me personally, as they have so persistently in the past, and which in a moment of passing depression leads me to believe that there is an unholy and atrocious conspiracy among them to

prevent me from becoming a millionaire via the playwrighting route. But that's their business, and I accept conditions as I find them and not as I should like them to be.

I think that if we young playwrights would spend less time damning the managers and spend more time trying to turn out a presentable play, our output would be considerably larger, not to mention the uplift to the drama through our contributions to dramatic literature.

Personally, I have spent five years studying the drama, by reading plays and seeing plays, supplemented by an extensive reading of everything I could lay hands on relative to matters theatrical, and I am still at it and not a play produced; but I've got the good sense to realize that the fault isn't with the managers, but that it is with me—I can't deliver the goods—yet. Besides, I studied for three years before I ventured to write a play. The first two were submitted to Mrs. De Mille, and her ideas of what constituted a play were largely different from mine and she sent them back. However, when she took the trouble to explain why she did so I became convinced that she understood her business and I didn't. She has a couple more of my plays and I dare say she will continue to receive them until she tells me to stop it.

If ever a manager accepts a play of mine he can change everything about it except my subscribed name—only a court of competent jurisdiction or the legislature has a right to do that.

Now having argued my case, I request the court to render judgment as follows:

Won't you please, through the columns of THE MIRROR, give new playwrights, or beginners, your opinion as to whether or not a manager has the right to change an accepted play, even under protest of the playwright? If so, why? If not so, why? In so doing I believe that you will be rendering us young playwrights a conspicuous service—possibly the managers as well.



BACK OF THE CURTAIN



I'VE been exploring Vaudeville Land and found there what in this age of unrest is rare—four contented women. All were playing within sound and sight of the lapping waves of the Atlantic. All had good words for the land in which they live, or temporarily abide.

At Henderson's—that half theater, half restaurant, where you can sit at table and stare through a glass not at all darkly at the audience and the performers on the stage, regaling alike the eyes and stomach, and where the audience can stare the glutton out of countenance and appetite—Nance O'Neill was appearing in *Self Defense*, or *The Second Ash Tray*. The sketch furnishes her an O. O. (O'Neill opportunity), for within five minutes she wails broken-heartedly over the supposed death of her lover, goes mad, as it seems, and returns to reason and to happy love. In these five minutes her Niagara-like power is felt as it has been in the great moments of *Leah the Forsaken*, of *The Fires of St. John*, and more latterly in *The Lily*.

She looked less like a drooping cypress and more like a splendid pine as I found her standing in the middle of her store-box-like dressing-room, running over her lines.

Yes, she was content in vaudeville. "I am content to stay in vaudeville for a time, for what we all go into it for—money," she said. "I am content to stay in it and wait."

Wait perhaps while David Belasco searches, for I note that he said on his arrival from Europe: "Most of all I should like to find a play for Nance O'Neill. She's a wonderful woman, much too big and fine for any play I can put my hands upon. I'm hoping the play will come and that she can once more appear to the best advantage."

Jessie Busley, of the frank smile and the girlish eyes, radiated cheerfulness. No sighs for the Empire Theater nights when she starred in *Barrie's Little Mary*, no backward glances at *The Bishop's Carriage*. She tossed off her absurd red hirsute tower she wore in *Rupert Hughes's* basement counter playlet, settled comfortably into her kimono at the Brighton Theater, and said: "Vaudeville is wonderful. It does so much for one. It gives you poise. You can't afford to mope or sulk, for the people out there are waiting for your best and most forceful work, and you give it to them. They come in the true spirit of theater-going, to be amused. They don't come from a many-course dinner, overfed and incapable of enjoying or following the best points. These people dined at six. Their



NANCE O'NEIL AND A FRIEND AT BERKELEY, CAL.

dinners have gone the usual way. We don't have to act as digestion tablets for them.

"Vaudeville has taught me something that the legitimate never did. I used to think New York was the only city. Now I've learned that New Orleans is just as interesting, that San Francisco is a wonder city, and do you know where I want a home? At Edmonton, up in the Saskatchewan country, in Canada. There's a splendid vigor about life and people up there that we miss here."

Valerie Bergere, wrapped in a pink kimono and looking marvelously Japanese, was making up for *Judgment*, which might have been called *Circumstantial Evidence* had not a playlet bearing that name preceded it by several seasons. She convinces a judge that circumstantial evidence is a flimsy thing by which to doom a man. Next week she will try before appraising managers a sketch by her leading man, entitled *Boston Baked Beans*, in which she plays the title role. No, that isn't a misprint. Chic Val-

erie, who has been labeled "the best-dressed woman on the stage," is to play the proprietor of a beanery. They know her as *Boston Baked Beans*. She weds a policeman.

Yea, the former Yo San is happy in vaudeville. She is amusing herself playing at keeping house in Mary Pickford's apartment on Cathedral Parkway. She showed me a tiny burned hand, while she told me how well she can make coffee. She talked about her godchild and her namesake, Valerie Rankin.

"I hope they will both become actresses," she said. "What; no mournful words about hard work and lonely lives and the commercialism of the times?" I asked.

"Not a word," she laughed. "We are doing well in vaudeville. Why didn't you enumerate 'temptations' among the drawbacks of the stage?" She had walked with me to the stage entrance, and we stood looking at folks lolling on benches on the boardwalk, a few strides from the Brighton Beach Music Hall. "There's as much safety here as there," she laughed.

Miss Bergere uttered another untheatricalism. "My friends are persons in my own profession," she said. "I wish it so." She mentioned Louise Dresser as one of these. "A fine woman and good friend, who is a finer woman and friend for being an actress," she insisted.

She drifted, still cheerfully, to the care that must be taken of the toilette when one is no longer twenty and when thirty has faded into distance.

"I used to go to the dentist's once a year; now I go every three months. I gave my hair" [it is half luxuriant as the dense foliage of a jungle, and dark as its shadows] "a few careless strokes of the brush. Now it is massaged. I used to think it was foolish to use cold creams and washed my face in water. I never wash my face with water now. I use ice."

Sophie Tucker, at Brighton Beach Music Hall, was happy because the prospects of the musical comedy, *A Broadway Honeymoon*, are bright; because she had a new gold and black stage gown with crinoline, and because she intends to shock Chicago by wearing a hoop skirt beneath her street gown; because she recalled the man inmate at a hospital for the insane who told her he refused her invitation to be seated, saying that would be precarious since he had glass legs; because she had a voluntary foster mother in every town she visited; because she was too busy to take a vacation; didn't know what she would do with

(Continued on page 9.)

On the Rialto

Gossip on the Rialto has it that William Winter, the veteran of 1868, will resume his activities as a dramatic critic on one of the prominent New York daily papers soon.

A number of plays have been received in the Winthrop Ames \$10,000 contest that reveal astonishing knowledge of technique. There's the one that came on seven small sheets of tablet paper, with the last two pages given up to "I Wonder Who's Killing Her Now," sung to a slow waltz. There's another play called *The Revelations of a Married Life's Couple* that could never be printed and sent through the mails.

The technical language of the theater is at times perplexing, but by no means as complex or ornate as that of the theatrical amateur. Brandon Tynan, the Joseph of Joseph and His Brethren, tells of a rehearsal at which a graduate of a school of acting was given a chance to show her ability. She proved hopeless, it being impossible to get her to follow the stage director's instructions as to the manner in which her lines should be delivered. The next morning she came in again and addressed the stage director. "I shall do better to-day," she said. "I went to see my teacher at the school of acting, and he explained to me my mistake. I had been using the 'explosive' instead of the 'sustained'."

Arriving back in New York after a two years' sojourn in the West, Frances Edwards gathered several of her old-time friends together last Friday night for a birthday dinner and celebration at the Van Cortlandt Hotel.

Although a large birthday cake, sent by Walter Tuttle, one of the pioneer managers of the Joplin, Mo., Opera House, decorated the center of the table, it was afterward whispered among Frances's friends that the cake's appearance had been ruined by her partner, Mildred Brewer, wife of Ernest Brewer, the song writer, who had thoughtfully removed all the twenty odd little candles which decorated the cake, fearing that people present would learn Frances's real age, as Tuttle had known her since she was a child.

Nat Goodwin has at last added the final chapter to his 500,000-word story of his life. The book as we know has been ready for the press for a whole year, but the author wisely concluded to hold it back for the epitome, the final and most ornate chapter, based upon his last and most glowing romance with the newest Mrs. Goodwin, the charming and devoted Marjorie Moreland, of whom Nat says that she was, among all the beautiful women he met, the one he really loved.

"She saved my life twice in one day. I could not help but love her, for she is the one true woman and the one woman I have loved. You must not confuse fascination with adoration."

"I have told the entire story of my life and have omitted none of the details of my career. All of my marriages and divorces are truthfully depicted. They are treated in full and neither embellished nor curtailed. I will let every one down lightly and do not hand it to any one."

Lionel Lawrence, the well-known stage director, now with W. W. Randall, was sent, some time during 1906, to stage the Radium Dance for Albert Fisher, at Fisher's Theater, San Francisco. When he arrived there the theater had closed for two weeks for necessary repairs. But Lawrence went on with his rehearsals.

On the opening night, when came the time for the Radium Dance, the lights were lowered to give the necessary effect. Smoking was permitted in the theater, but this Lawrence did not know. Now, while the dance was on, many smokers throughout the house struck matches and thus spoiled the effect of the act.

Ashton Stevens, who reviewed the performance for the *New Yorker*, "roasted" the dance good and sufficient next morning. Later in the day Lawrence and Fisher met.

"I don't think so much of your typical ratiun tance," said Fisher, in his characteristic German dialect.

"Why didn't you give me proper environments for the dance?" asked Lawrence. Fisher looked at Lawrence. Then he said:

"Vell, vy titt'n' you go to the property man and get 'em?"

Since prize contests are now in fashion, the Liebler Company has instituted one which has several unique features. Prizes will be given for the best press agent stories, because a good press agent, according to Hoyle, is rarer than a good dramatist or a good composer. The stories must not be more than five hundred words in length and they must have news interest enough to go on the front page of the newspaper to which the story is offered. No exaggerated statements will be permitted for a moment, but three of the following facts must appear somewhere in the printed story:

That Cyril Maude is the best character actor in England.

That Joseph and His Brethren is the most successful play ever produced in America.

That *The Garden of Allah* speaks the last word in modern stagecraft.

That May Irwin was never funnier than in *Widow by Proxy*.

That George Arliss's characterization of Diarrail is the best piece of acting that has been exhibited in this country.

That General John Regan is likely to prove the brightest comedy ever sent here from England.

That Viola Allen is one of the best beloved actresses touring the country.

Here is the choicest of the prizes: "For the best story sent in by a convict serving a life term west of the Mississippi, a box at Cyril Maude's opening performance in New York, for personal use only."

The best story from any source will be published in the *Riverwise Patriot*, a paper published occasionally by Theodore A. Liebler, Jr., in the interests of charity, and the author will receive a marked copy. All stories must be submitted on or before Sept. 8, the opening date of the second season of Joseph and His Brethren, at Syracuse, N. Y.

The great majority in the profession to-day are at all times struggling to get a chance in a Broadway production, but, practically speaking, the limit came last week when a stock actor balked at a Broadway engagement. The case was that of Al Roberts, who has been the stage director for the John Craig Stock company at the Castle Square Theater in Boston for several years, also playing comedy parts. Last season Al Roberts produced the prize Harvard play, *Believe Me, Xantippe*, by Frederick Ballard, this year's graduate of honor from Harvard. The play created a furore in Beantown and ran several weeks at the Castle Square, and William A. Brady and the Shuberts, in conjunction with John Craig, are making one of the early season's productions in New York, featuring John Barrymore and Mary Young. When it came rehearsal time Mr. Brady insisted on Mr. Craig sending for Roberts to stage the play and play his original part of the jester.

Mr. Craig explained to Brady that Roberts was enjoying a well-earned vacation, after a hard season's work, camping and fishing in some remote nook up in the Maine woods. This did not matter to Brady—he wanted and would have Roberts. The outcome was Brady finally got Roberts in some way by wire, but the tanned-up young stage director was a balky proposition when told of Brady's ultimatum. While entertaining a party of friends in a Broadway cafe, Roberts told of his troubles and plans which had been so rudely upset while he was in the smith of a vacation, a thousand miles from nowhere, as Roberts describes the place in which he was camping.

"And to think that I had to give up my rods and reels and come to sweating Broadway," complained the aggrieved young man with a sour smile.

"But don't you consider it an honor to be called on for a Broadway production?" inquired one of the party.

"Honor nothing," snorted Roberts; "now look here, a Harlem stock company was as near to Broadway as I ever got, and now after years of struggle and hard work I am established at the Castle Square Stock in Boston, but get my vacation spoiled and have got to give up my comfortable home, and what for? Just because I am needed to play a part for a Broadway production that they could get fifty actors along the line for in a moment's notice to fill." And so ran the barometer of Al Roberts's feelings toward Broadway and Broadway productions.

Al is the son of R. A. Roberts, who was general stage director for Charles Frohman for many years and staged such memorable productions as *Men and Women*, *Shenandoah*, *The Sporting Duchess*, *The Fatal Card*, *Ninety Days*, and many others of equal note.

A good story was told on Al a few years ago by Paul Arthur. R. A. had left Al in England with an old friend, Captain Pierce, to finish his schooling. Captain Pierce happened to get a berth with the National Line, plying between Liverpool and New York. Young Al saw a chance of seeing his father and induced Captain Pierce to ship him as a mess boy. Arriving in New York, he began his search along upper Broadway for his parent. He was finally directed to the Lamb's Club, where he met Paul Arthur, who informed him that his father was at that moment with a company in San Francisco. Al, instead of being downcast and disappointed at the news, shrugged his shoulders and replied, "Sorry I missed him, as I came quite a long way to give him a surprise. But it don't matter: I'll catch him in all probability when I return on the next voyage." So that's how Al Roberts finally landed himself in New York without its costing him anything to cross the ocean and land in New York with money in his pockets.

MRS. WOODS, MANAGER, IN BERLIN

Mrs. A. H. Woods is making Germany sit up and take notice as the "world's one great woman theatrical magnate."

Mrs. Woods will "camp" for a couple of months in Berlin, to superintend the opening of the circuit of combined cinematograph and vaudeville houses, which her husband and F. J. Goldsoll are originating in Germany. She is also deliberating on the likelihood of producing *Within the Law* in German, and it is only a question of finding a competent adapter, who is capable of interpreting all the local color of the play.

The PUBLICITY MEN

Wells Hawks, according to his friends, is going to take a complete rest for a year.

John E. Coutts will be press agent for *The Girl of My Dreams*.

John P. Toohy is to do advance work for William Faversham again.

Fanny's First Play will be exploited on tour by Mae Dowling, last season the treasurer of the Princess Theater.

Francis E. Reid is going out ahead of Billie Burke again, and Jack Lemmingwell will once more be ahead of Alla Nazimova.

Percy Heath, of the Savage office, contributes this to our modern civilization: "Pictoneer."

The New York city salesroom of Ford cars displays a large framed picture, in the window, of the large and small Fords.

The manager and advance man for *The Hilar of Youth* in Chicago is George Wetherpoon.

Although Bailey Avery is recovering gradually at the Rockefeller Institute in this city, he will not return to the Joseph M. Galtes office for five or six weeks more.

Arthur G. Williams is to be ahead of *The Purple Road*, which opens in Philadelphia Labor Day. Richard Herndon will be company manager.

A. H. Windisch will no longer be advance man for the Hunter Shows. He is to act in that capacity for the Charles E. Barton attractions.

Believe Me, Xantippe, has demonstrated its value as a title already in the advance billing. The cards and the twenty-four sheets conjure with those three words. Date for the opening is now set at Aug. 19.

Richard Walton Tully's romantic play, *The Bird of Paradise*, will be press agent this year by Walter Decker, who has been at the Palace Music Hall in Chicago. It opens at Lincoln, Neb., Sept. 1.

The twenty sheets for *When Dreams Come True* inform us that it has "some" music, "some" cast, and is "some" show. The cards tacked about bear the picture of a pup, with the inscription that he has seen Joseph Santley, the star of the production, and is laughing yet.

Ralph Graves, until recently dramatic editor of the *Washington Post*, will be general press representative of *Damaged Goods* and *Richard Bennett*. This makes another in the long succession of men who have occupied that desk and come to important positions in the New York theatrical world.

In spite of the fact that the news was broken gently that Arnold Daly had been engaged for a Liebler production, W. W. Aulick almost suffered another shock. The services of several physicians were needed.

By the way, the cable dispatches said that George C. Tyler, after engaging Mr. Daly, went to Contraville for a cure.

Campbell Casad's play, *Don't Lie to Your Wife*, will open on the Stair and Havlin time early in September, with Dave Lewis again in the principal role. Casad had ideas of Lewis taking out his new play, now called *Don't Blame Me*, but there were calls for the former play to go out on its third tour, and the new comedy will be postponed until later in the season. Casad has written another, *The Butler's Baby*, which he is now exploiting.

Well, John Henry Mears did break the record, so he did. He went around the world in a mere trifle of thirty-five days and—hang the figures. No press agent cares about them anyhow. Now Mears is fitting up a room where the front pages of the *Evening Sun* that bear his name will be the wall paper. But he won't paste up that editorial from another paper that said it really wasn't hard work at all to make the record in these days of speedy travel. All observers were not so biased, however. Mears went to a play the other night. Within the Law, and Pink Hayes arranged for him to sit in the same box where President Wilson and Colonel Roosevelt had sat before. Then Helen Ware had to make a speech, she introduced Mears, and he had to make a speech.

The Winter Garden is doing about \$25,000 a week business, according to C. F. Greener. All you have to do is to look in any evening and find the house filled. The house seats 1,800 and orchestra seats are \$2.50. These figures, with a popular show, furnish the answer. Also some good press work by Mr. Greener.

The entertainment has been changed and improved considerably since the opening night. The motion pictures are out and the big scene on the steps has been saved for the last.

The big sensation of the Summer has been the success of the Jardin de Danse on the New York Theater roof, and the credit of that success goes to Edward Everett Pidgeon. If you don't know who Mr. Pidgeon is, you don't know a good one when you hear of him. He is the man who boosted



Wells, N. Y.
EDWARD E. PIDGEON.

the Felix Isman theaters into popularity, and the Isman stars, including William Faversham, Raymond Hitchcock, and Mabel Hite. He is the man who conducted publicity for William Morris and "pop" vaudeville in a notable three years' fight against the magnates.

Pidgeon is the man who had charge of all publicity for the Pan-American Exposition on the eastern half of North America.

He is the man who made famous the stars William Morris brought to this country, including Harry Lauder, Cissy Loftus, Maude Odell, Vesta Victoria and others. He is the man who blazed the path for Lauder on the Scotch comedian's first trip in this country, and started the ball rolling so that it never has stopped. This last season he came into New York ahead of Laurette Taylor on her debut as a star. Then he went to Henry W. Savage to exploit *Little Boy Blue*.

And Pidgeon is the man who saw the opportunity for a big thing in the show world by making a high-class dance hall and restaurant out of the New York Theater roof. He made the proposition to William Morris, who has the theater, and Morris, with Carter De Haven as partner, went in on the scheme. Since that time Pidgeon has been manager as well as general press representative, and now every night he is just about the busiest man on Broadway. He has succeeded not only in losing the patrons who were seen on the roof in its old days, but has enticed there the moneyed Broadway citizens and the celebrities who come to town. In other words, the Jardin de Danse is now "the place" for Broadway life.

Where Pidgeon comes in as a big factor is that he not only selected the hardwood maple which makes it a dance floor without an equal hereabouts, but he has dropped gentle hints into the papers. In other words, he has had stories and pictures in the same as for a big production, the first time that it has been done and done "right" in New York. A Sunday or two back he had a big flashlight in the *Times* picture section. He is one of the three highest priced press representatives in the business, and he has a friend in every one who knows him. The explanation is that Pidgeon is more than a "great little fellow": he is a gentleman.

BOOK OF THE WEEK

THE CAHN-LEIGHTON OFFICIAL THEATRICAL GUIDE, Containing Authentic Information Regarding All Cities, Towns, and Villages Wherein Theater Organizations May Find a Theater or Hall to Exhibit in, as well as information pertaining to these places of amusement, the railroads, express companies, newspapers, billposters, transfer companies, hotels, etc., throughout the United States, Canada, Mexico, Hawaii, and Cuba. New York: New Amsterdam Theater Building. Price, \$1.

The seventeenth volume of the Official Theatrical Guide, formerly by Julius Cahn, now by Cahn-Leighton, made its appearance last week, with a number of changes and improvements of service to managers, agents, and the theatrical profession generally. The table of contents shows an unusually complete compilation covering every town and city in the United States which has a theater. Among the important features are a quotation of freight rates per 100-wt. to every central point from New York, Chicago, and Cincinnati; a list of crossings on the Mississippi River below Cairo, Ill.; of the various booking offices in New York, of producing managers and their offices; managers' addresses, headquarters of the different vaudeville circuits, of railroad officials who transact theatrical business, a calendar of legal holidays, Canadian customs regulations, the American customs law tariff, copyright protection, including the Federal law as well as special copyright legislation of certain States, and a comprehensive treatise on the Rights and Duties of Theater Managers. The remaining pages of the 741 pages are taken up with the details of the Guide by States in accordance with the style of the preceding volumes.

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ACTING FOR ALL TIME

FORBES-ROBERTSON'S acting of Hamlet has been committed to the "screen," to be handed down to coming generations as the best performance of the role that this day and generation has to offer.

From traditions of notable interpretations we are passing into visualization. Future generations may judge for themselves whether the contemporaries of this or that great actor or actress were the victims of self-delusion.

The lie direct will be given to that skeptical fledgling who delights to pipe of the greatness of his own age, and to dumfounded graybeards with his wise axioms about the triumph of evolution and progress.

Therein we rejoice at the prospect opened up by the perpetuating kinematograph.

A hundred years from now an audience may witness FORBES-ROBERTSON'S superb Hamlet. It will miss the fine resonance of his voice and his splendid cadences, but it will be able to draw relative comparisons with the ROBERTSON of that day. Perhaps the columns of the press will be filled with communications from disputants over the individual merits of "the past and the present school of acting"; but at least that favored generation will have something tangible to judge by.

For our own part, we believe that BETTERTON was as great an actor as any that the English stage has produced, and again, for our part—unlike some modern players, who do not blush at their own conceit—we think that EDWIN BOOTH was a greater American actor than any living to-day. Unfortunately we cannot prove our belief. The moving picture machine had not been invented. But the actor's art is no longer written in sand.

CATCHING COLD

CHICAGO is experiencing a moral revolution. It has appointed seven lady policemen to do duty, and thereby enhanced club life in the city of the changing barometer; and it has made raids on cabaret shows to purify the moral atmosphere of those addicted to late suppers. Altogether Chicago may be said to feel better after its heroic purgation.

The only untoward incident connected with the crusade is supplied by the voluntary testimony of Assistant Corpora-

tion Counsel NICHOLAS MICHELS, who told Chief of Police McWENNEY some things on the subject which we note with considerable pride and pleasure in behalf of the whole fraternity and sisterhood of performing artists.

Mr. MICHELS visited Rector's on a busy Saturday night.

There were present business and professional men and their wives and daughters, who, in addition to enjoying their meals and wines, evidently took great delight in the graceful dancing of a young woman who appeared on the stage dressed in the usual costume of a premiere danseuse. While she did wear tights and her skirt was rather short, he thought that some of the society ladies present were in greater danger than she of catching cold in the chest.

"There was no indecent act on the stage while I looked on," declared Mr. MICHELS.

It is too bad that Chicago should be shocked and have its moral underpinnings endangered by a dancer in fleshings and short skirts; but the obvious inference from the report of the assistant corporation counsel is that the good Board of Aldermen ought to pass a blanket ordinance to protect the society ladies from catching cold in the chest.

THE London Era, which has been for seventy-five years a fixed institution of English theatrical life, has reduced its price from six to two pence and changed its day of publication from Saturday to Wednesday, thus doing away with the special midweek penny edition, known as the Wednesday Era. The change was made in accordance with a general public demand in line with the policy as to price of other leading English journals. The same features will be maintained that have made the paper widely popular.

UNFORGOTTEN

[In memory of a young actor who was drowned at Whitestone, Long Island, in September, 1912.]
Now, Comedy, put on the Tragic mask,
And leave to-day thy high-appointed task!
Let Ariel weep beside the fairy sea,
And Fucus go slowly to the greenwood tree,
Thy jeweled scepter in some cavern hide,
Thy sumpter train halt on the mountain side.

In twilight raiment let thy form appear,
A sable arabesque against the year,
And softly let thy bare foot glide
Across the patterns of the Autumn's pride.
Come with bowed head and lay thy sheaf of flowers—
The mimic pangs of Summer's hours—
Across young Vivian's breast—
He sleeps—thy grief attend his rest!
ROMILLY THORNTON.

SPARKS

Robert Bridges, the new poet laureate of England, issued a tract "On the Present State of English Pronunciation," just before his bays were forthcoming. In this little book the London Times finds it "a shock to the national self-complacency of Englishmen to be told, on the best authority, that they, too, are growing more and more careless and slovenly in their speech, and are allowing degradations and corruptions to creep unchecked into their language." Here are some of the strictures that the Times picks out from Mr. Bridges's tract:

"His first charge is in regard to the degradation of our unaccented vowels, the blurring and running together of a and e and o and u into one indeterminate sound—the sound of the last syllable in danger. He finds this sound in our unstressed pronunciation of end, the, to, but, must, and representing it by the *er* of danger (in which, of course, the *r* is not pronounced); he tells us that we say *inter* for *into*, *pronounce* for *pronouns*, *ter* for *or* or *not* for *be*, I came *from* Oxford for London. His next illustration of decay is the increase of what is called 'palatalisation,' the change of *t* to *ch* before the sound of *u*. Nature has already become *neycher* and can hardly be saved; but don't you be changing to *dontshew*, *Tuesday* to *Ouesday*, and *tune* is well on its way to be pronounced *chiune*. And *d* also in the same position is now threatened, as we see in *immedately*, and in the pronunciation of *audjins* or *orgins* for *audience*, which Mr. Bridges noted in the speech of a certain professor of English. There are other mispronunciations creeping into our speech which have been remarked by various observers; on board, *im fact*, *im voia*, are becoming common; the *r*, which we have already lost before a consonant (for *sword* and *sowed*, *Lord* and *loud*, *arms* and *arms* are now identical in sound), is, we are told, disappearing from the speech of the younger generation before a vowel also—as in *fas away*, *fas ever*, *powing* with rain for *pouring*. If we add to these the bogus pronunciations produced by unphonetic spelling, and the English habit of 'swallowing' words, there can be little doubt, for any one who carefully observes his own utterance or that of his friends, that the speech of the educated classes in England is undergoing serious changes at the present moment."

PHILOSOPHY OF DRAMA

Editor DRAMATIC MIRROR:
SIR.—In the latest issue of THE MIRROR I note your editorial relative to Arnold Bennett's brilliant ignorance of playwriting. Having read also that article of Mr. Bennett's, but knowing nothing of the gentleman in question, will say that your timely remarks suggest a word of my own. Why don't newspaper, magazine and other writers realize that playwriting has a philosophy all its own. Of course, they all know the technicalities of the thing itself; but why can't they get it through their heads that the dramatic sense—the attitude, whatever you choose to call it—is not the same as the "story" or the "plot" or the "action" or any other philosophy of construction. With all due respect to old Shakespeare, he was a dramatist. It is probable he had his plays entirely constructed—mind, you! constructed—before he ever wrote a line of murky dialogue—a line of the style which is only "dramatic." What's more, he had them dramatically constructed. Who has written a romantic play that will surpass Romeo and Juliet? Many recent tragedies (Romeo and Juliet claimed as tragedy) will surpass it in deal of things—not a one, however, in the least. Shakespeare wasn't a "realist" nor was he a "naturalist," which probably "lets him out" in the mind of the intellectual Mr. Bennett.
William Thompson Price has a course in playwriting that ought to be studied by the afore-said Mr. Bennett. It is a course that would do him no harm, even if doubtful good. One trouble with literary titmice is their hate of the simple and effective and their love of the "vague and complex." Perhaps, also, realism and pessimism are worth more than common sense. Shakespeare had the latter, I venture to say.
TOLDOO.
HOWARD T. DIMICK.

DRAMATIC PEOPLE VERY SCARCE

(From the Kansas City Tropic.)
For the first time in several months there are very few dramatic people in Kansas City. The Hammond Theatrical Exchange has called for a great many more dramatic people than they can possibly fill, all because the people are not here. All this goes to prove that Kansas City is fast assuming a place in theatricals, which will eventually make her the Western theatrical center. We have never doubted this outcome of things theatrically, which was our reason for locating at this point. Just remember that dramatic people are always in demand in Kansas City, so do not pay railroad fare into Chicago or New York.

Billie Burke, after two months' residence abroad, is back, ready to begin her tour in The Amazons on Sept. 8. Charles Frohman, Miss Burke's manager, has arranged fifty performances of The Amazons for her prior to her appearance in her new play, The Promised Land. For this production W. Somerset Maugham will come to New York early enough to attend the rehearsals and stay long enough to be present at the first night.

EDITOR'S LETTER BOX

MARY BARRINGER.—If you will address the manager of the Sherman Star, Galveston, Texas, you will probably secure the information you desire. The Imperial Players are at present playing a stock season there.

J. K. BROWN.—A manager who accepts a play of an author controls all presentations of that play, so long as he lives up to his contract in the matter of paying royalties, unless he specially releases his rights to the author.

GENEVIEVE HESTER.—The Girl Who Has Everything was originally produced with the following cast: Sylvia Lang, Eleanor Hobson; Mrs. Waring, Ada Dwyer; Fanny Wolten, Laura Clement; Ruth Carney, Isabelle Richards; Teresa Weema, Viola Savoy; Nurse, Margaret Fuller; Maid, Josephine Mack; Philip Waring, H. B. Warner; Guy Weema, Earl Brown; Tommy Weema, Master Donald Gailaher; George Brunt, Reuben Fax. The present whereabouts of Viola Savoy and Jewel Power are not known.

F. SAMUEL BURNHAM.—"Buster" Collier, son of William Collier, was not in the regular cast of Weber and Fields's Jubilee. At times he went on the stage in the minstrel parade headed by his father. "Buster" is eleven years old, and has appeared before the public at various times since he was five. He has always appeared with his father. In answering such questions as your second inquiry, THE MIRROR feels that you yourself will see the difference in importance between the person mentioned in your quotation and the one about whom you seek information. The reason you ascribe for our previous answer is ridiculous.

OAKLAND.—Salomy Jane, as originally produced at the Liberty Theater, New York, is a drama in four acts. The scene is laid in California: Act I showing a meeting place of vigilantes among the redwoods; Act II, Red Pete's shack; Act III, Salomy's home; Act IV, first scene is the same as the act preceding, while the final scene shows the corral back of the house and on the edge of a ravine. The cast of characters follows: The Man, Colonel Starbottle, Yuba Bill, Jack Marbury, Rufe Waters, Larrabee, Red Pete, Madison Clay, Low, Willis Smith, Lize Heath, Mary Anna Heath, Anna May Heath, and Salomy Jane.

DENVER, COLO.—A letter addressed to Frederick Kauffmann, who has been engaged as stage-manager for Margaret Anglin, in care of THE DRAMATIC MIRROR, will be advertised and forwarded to him at his request. Among the dramatic agencies in Chicago THE DRAMATIC MIRROR Date Book gives the following: Harry Askin, Grand Opera House; W. T. Gaskill, Grand Opera House Building; Holland and Flanagan, 1612 Tribune Building; Klimt and Gazzolo, Criterion Theater; William F. Mann, 226 La Salle Street; Rowland and Clifford, Masonic Temple Building; Mort H. Singer, Princess Theater Building; United Play Company, Masonic Temple Building.

FROM AN OLD CRITIC

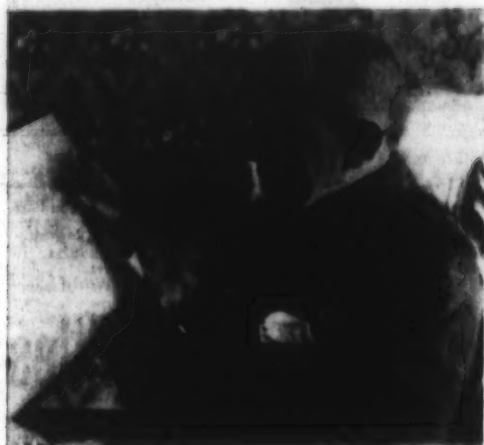
Editor DRAMATIC MIRROR:
SIR.—The morning papers of this city inform us that the old veteran, J. J. McCloskey, died the 29th inst., and now lies free in death. I am pained at the intelligence, but such things have been, and will be, to the very end of time, since it is "appointed unto man once to die," and since "there is no discharge in that war." The departure of Mr. McCloskey appears to break one more link binding the present to the past, and to mark the close of an era which has become dim and shadowy.
He could tell us of the early days of the drama at the "Old Bowery," at the "Broadway," and at "Purdy's National," when Edwin Forrest, John E. Scott, Junius Brutus Booth, G. V. Brooke, Thomas S. Hamblin, and Joseph Proctor held the boards, and tragedy marked them for her own.
My personal recollection of Mr. McCloskey is of a most pleasing character. As an actor he was conscientious, careful and reliable. As a man he was kindly and humane, and always ready to extend the friendly hand to the unfortunate. Now that he is gone we can all take to ourselves the lesson of his life, and of his sacrifice of life, while the sun, or the light, or the moon, or the stars be not darkened, and the candlestick removed out of its place.
MASON JOHN S. KETCHUM.
(Old dramatic critic in New York, A.D. 1856.)
New York Critic, July 30, 1913.

A "STICKUM" RECIPE

Editor DRAMATIC MIRROR:
SIR.—In an article in a recent MIRROR, calling attention to blindness produced by wood alcohol in "stickum," I send the following recipe, which is one of the best formulas I ever used, a little expensive, but safe and sure:
One and one-half ounces gum sandrac, one and one-half ounces gum mastic, one-half pint of cologne spirits. Mix by shaking. Cold cream or soap and water will remove.
Yours truly,
FRED MOWER, Retired.
THE THESPIAN, NANTU, MASS., AUG. 3.

Personal

BOSTELMANN.—The Mirror is pleased to present to sundry inquiring readers a picture of Lewis F. Bostelmann, who has lately figured in these columns in connection with the Rutland-Shakespeare controversy. Mr. Bostelmann is the author of the book, issued by the Rutland Publishing Company, 1606 Seventieth Street, Brooklyn, which seeks to prove that the works of Shakespeare were written by the Fifth Earl of Rutland. Though Carl Bleibtreu and a Belgian writer have advocated the theory, Mr. Bostelmann first became interested in the matter in 1878 while in England. He is now again in England on a visit, and we may hear more of him and his theory, as he claims to know where documents rest purporting to show that Rutland was punished for writing Richard II., performed before the Essex Revolt, Feb. 8, 1601. Mr. Bostelmann is also the author of the famous *Herald Steamship Chart*, published every Sunday in the New York and Paris *Herald* since 1907. As the pioneer of an interesting theory and an indefatigable searcher after literary data connected with the Shakespearean era, Mr. Bostelmann is one of the distinct characters of our time, and those who like to be entertained by a serious treatise will find his book a splendid pastime.



LEWIS F. BOSTELMANN.

GLENDINNING.—John Glendinning has had a most successful preliminary run with *The Rosary* in England. The dates played, Elephant and Castle, Eastbourne, and Hastings, have been most gratifying, both artistically and financially. The future bookings are very satisfactory. Mr. Glendinning and his wife, Jessie Millward, produced at the Chelsea Palace, Aug. 4, a playlet written by themselves, entitled *The Laird and the Lady*.

ROBERTSON.—This week's Mirror cover represents Sir Johnston Forbes-Robertson in his inimitable characterization of Hamlet, in which he will soon make his farewell performance on the American stage. Robertson is a distinguished actor for whom Americans have a peculiarly high regard, both because he is a distinguished artist and because he is a nobleman by birth. No title of the king's conference, deserved as the recognition may be, can exalt him in the estimation of those who are acquainted with his fine personal characteristics. In his forthcoming American tour the popular actor will be accompanied and supported by his American wife, Gertrude Elliott.

HOSUM.—William A. Brady has accepted a three-act comedy written by Albert Hosum, dramatic critic of the *Cleveland Leader*. The play, which has not yet been given a name, will be presented early in the season. Hosum, who is a native of Cleveland, graduated from Yale with the class of 1908. He was dramatic critic of the *Yale Courant*, and following his graduation did reportorial work on Cleveland papers. Following the death of William Sage, he was chosen for the dramatic work on the *Leader*. Hosum is 26 years of age.

GOSSIP

The Yellow Jacket, after a successful London run, has been obliged to withdraw from the Duke of York's Theater owing to rehearsals of Sir James M. Barrie's latest play, *The Legend of Leona*.

Virginia Hadley, who was in the try-out performances recently of an act entitled *Broadway Love*, did not appear in the act when it played the American Roof a fortnight ago. Miss Hadley has signed with Romance for next season.

At the recent election of officers of the Actors' Society, William F. Haddock was elected president and George Henry Trader vice-president. The offices of the society are now located at 1416 Broadway.

BACK OF THE CURTAIN

(Continued from page 8)

one anyway; and because she has arranged to send her eight-year-old son to a military school.

Miss Tucker is not alone in her desire to give entertainment to those of clouded intellect in towns she visits. Virginia Milliman tried it, with the results that she thus describes:

"I spent the week end with some friends who are at the head of the Hospital for the Insane at Towsanda, N. Y., and at their request I gave a few stunts for the patients—monologues, songs, etc. Can you imagine my feelings when I faced that audience of over eleven hundred people and realized that all save the few attendants were insane? I felt alone in a mad city. At first the pathos of the situation almost overpowered me. Then I caught sight of the occupants of the first row.

"If I could ever reproduce those make-ups I would be famous. One fat negress wore a dress covered with red cross bandages. Another woman wore a hat she had herself made from a flour sack. She wore the hat jauntily over her left eye and leaned on the arm of the chair with the most grand dame manner, viewing the stage through brass curtain rings.

"Some of the patients insisted that I was the wife of the head physician, much to the embarrassment of myself and the doctor's entirely satisfactory wife. I have a press notice of the concert, written by one of the inmates and published in the town paper. This man was at one time editor of a New York newspaper, and in his lucid moments does the press work for the hospital. He most gallantly gave me a corsage bouquet to wear the night of the concert."

Rose Stahl will remain in the Adirondacks until the day rehearsals begin, August 18.

THE MATINEE GIRL

FRITZ STURMFELS DROWNED

Fritz Sturfels, the comic opera tenor, who was heard at the Casino Theater two years ago in Baron Trenck, was drowned in Lake Tegern, near Munich, August 6. With Leo Slezak, the Metropolitan Opera House tenor, and a resident of Munich named Engers, he was taking a sail in a sailboat when the craft was capsized. Slezak and Engers were saved, but Sturfels was beyond resuscitation when his body was recovered.

He was one of the most popular light opera tenors in Germany. For ten years he sang the leading tenor roles at the Leipzig Stadttheater, appearing in practically all the current comic operas of Vienna and Berlin, and playing star engagements in the



Frank C. Bangs, N. Y.

THE LATE FRITZ STURMFELS.

German capital. In 1910 F. C. Whitney heard him and engaged him to sing the title role in a version of Baron Trenck in the United States. Sturfels learned the role in English between Christmas and Jan. 10, when the premiere took place in Washington. He sang the part at the Casino with Blanche Duffield until the opera was withdrawn. The next season he sang in a short operetta in vaudeville, under De Mille and Laaky, entitled *In the Barracks*, after which he returned to Leipzig. His wife sang the soprano parts opposite to him in most of the German productions. He was extremely popular in Leipzig and was the recipient of a monstrous ovation from the public on his departure for the United States.

Broadway Favorites

Interest is constantly growing in the production of *The Great Adventure*, which Winthrop Ames will give at the Booth Theater early in September. This will mark the opening of a new playhouse, and the first appearance in America of the Arnold Bennett comedy, which has been so popular in London. Managers and others returning from England have spoken in terms of the highest praise of the play, and the indications are that it will be a New York success.

Mr. Ames has paid Janet Beecher the compliment of offering her the principal role. Miss Beecher is best known for her charming characterization of the virtuous wife in *The Concert*. She played in the



JANET BEECHER IN "THE GREAT ADVENTURE"

Ditrichstein comedy for two seasons. Before that she had played in *The Heir to the Honor* and *The Education of Mr. Pipp*, having made her debut in the former through an arrangement made by Mrs. Kate La Shelle.

Miss Beecher is a sister of Olive Wyndham. They are daughters of the late German vice-consul in Chicago, Herr Meyenburg, and in the Western city they were prominent in society. Miss Beecher was recently married to Harry R. Guggenheimer, a New York attorney.

NEW PROBLEM IN PLAY

(Paris Cable to the New York Tribune.)

Tout Pour l'Enfant, a three-act play by Dr. Emile Sterian, elicited extraordinary "feminist" emotion at the Theater Antoine. It is a poignant and logical dramatization of the problem of childless marriages.

We find in the first act a fond, devoted married couple living apparently a happy, refined and artistic life in a sumptuous Parisian flat, but the shadow in the conjugal cupboard is that after four years of wedlock no child has been born. The young wife reads to her husband the Biblical legend of Rachel and her handmaiden, Bilhah, the mother of Dan and Naphtali. A modern Bilhah then appears upon the scene, and the fond, self-sacrificing Parisian wife awaits the birth of a modern Dan.

This happens in the second act, which passes in a chateau near Paris. But to the desolation and despair of the wife, nature's law asserts itself in the indifference with which her husband now regards her. In spite of previous heroic promises, honesty made, she becomes intensely jealous.

In the third act, which passes in a hunting lodge in the forest of Chantilly, she sacrifices herself completely to the child, effacing herself by means of suicide, leaving the future free and bright for the survivors.

It is a sort of apotheosis of maternity and is causing endless psychological discussion. The play was strongly acted and beautifully staged.

STAGE EMPLOYEES COMPROMISE

Managers Sign Agreement to Run for Two Years, and Will Arbitrate in Future

With both sides ready to make concessions, managers and stage employees had no difficulty in arriving at an agreement last week. Representatives of the National Association of Theatrical Producing Managers and a committee from the International Association of Theatrical Stage Employees, meeting in the rooms of the former in the Times Building, signed a pact which will be effective for the next two years. Rules of the union require that this must be ratified by a majority of the local unions, but no trouble is expected on that score. Arbitration of differences between managers and stage employees will be arbitrated, except in a question of wages, drunkenness, incompetency, and a few other matters. There is to be no increase in pay.

The final committee consisted of the following for the managers: Charles A. Bird, chairman; Charles E. Barton, Nicholas M. Schenck, Walter Vincent, Arthur S. Phinney, and Hollis E. Cooley, secretary of the association; and for the employees: Charles C. Shay, international president; John J. Fanning, Local No. 8; Frank G. Lemaster, Local No. 6; Edward T. Reynolds, Local No. 11; and Harold Williams, Local No. 85.

This is the result after several meetings, including a large committee of producing managers, as follows: William A. Brady, Charles A. Bird, Milton Aborn, Sargent Aborn, Edwin D. Miner, A. Judah, Robert Sherman, Arthur S. Phinney, T. H. Liebler, Bert Feldman, F. H. Nash, J. Herbert Mack, E. L. Koenig, Walter Vincent, H. H. France, Lee Viole, Charles E. Barton, Harry Powers, L. N. Scott, Nicholas M. Schenck, Joseph M. Weber, Marcus Loew, and Hollis E. Cooley.

The form of contract approved reads as follows:

EMBLEM NATIONAL ASSOCIATION OF THEATRICAL PRODUCING MANAGERS
EMBLEM INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES
CONTRACT

Official Stage Employees' Contract.
This Agreement, made this 22nd day of August, 1913, between the National Association of Theatrical Producing Managers, of the one part, and the International Alliance of Theatrical Stage Employees, of the other part, do hereby agree as follows:

The First of the First Part Agrees. To engage as follows: as follows: with the Company, at the sum of \$100.00 per week, commencing on or about the 1st of September, 1913, payable weekly in advance in accordance with the provisions of the contract.

To recognize seven days as constituting a week, excepting when calculating the salary for a fraction of a week, when six days shall constitute a week.

To recognize this contract as being in force when, by direction, orders are given for the collection of the money, production, or electrical effects for shipment to railroad station or transportation to opening point.

To pay for services rendered in and about property, when the date set for opening under terms provided for herein.

To give two weeks' notice of the cancellation of this contract.

To pay transportation to the place where members are engaged in the event of this contract being terminated by direction of the party of the first part.

To recognize seasons as closed, when, after the last performance the production is loaded on cars for transportation to storehouse and to pay for any additional services rendered thereafter in and about property after the loading of cars under terms provided herein.

To give two weeks' notice of the closing date of the production or failure to do so to give full salary in lieu thereof.

To recognize this contract as being in force as long as said play is offered to the public, whether on the road or during the run in any city.

To pay full salary for every week member works, without any reduction, excepting if production is delayed before Christmas or Holy Week, and no work is done on the production other than the loading or unloading of cars, when member shall receive one-half salary.

To recognize the week before Christmas as being that which ended the Saturday before Christmas Day.

To recognize Holy Week as being that period ending the Saturday before Easter Sunday. To fill any vacancy that may occur under this contract immediately with a member of the I. A. T. U. in good standing.

The First of the Second Part Agrees. To accept engagement under terms provided herein, and give his exclusive service in the capacity stipulated in this contract at such theaters and places of amusement and at such times as may be required, subject, however, to the provisions of this contract and the rules of the International Alliance of Theatrical Stage Employees, but may serve elsewhere if expressly permitted to do so in writing (but not otherwise) by the party of the first part.

To give two weeks' notice of the cancellation of this contract.

To pay the railroad fare of his successor to take his place in the event this contract is terminated by the party of the second part.

To abide by the rules and regulations made by the management covering rehearsals and performances in so far as they do not conflict with this contract or the by-laws of the I. A. T. U. of the U. S. and C.

It is Further Mutually Agreed. That should any dispute arise under this contract (other than claims for salaries due or drunkenness, dishonesty, or incompetency, which latter three cases shall be sufficient reasons for the immediate cancellation of this contract) the same shall be adjusted by means of an Arbitration Board; the arbitrators shall be—two appointed by the National Association of Theatrical Producing Managers (not its lawyer or legal adviser), who shall be a member of the association; the other arbitrator shall be a member of the I. A. T. U. of the U. S. and the third, should his appointment

be necessary, shall be some one mutually agreed upon by the other two arbitrators.
In Witness Whereof, This contract is made in duplicate, and parties hereto have affixed their seal and signature this 22nd day of August, 1913.

Party of the First Part.

Party of the Second Part.

Four copies to be signed. One copy for manager, one for employee, one for National Association of Theatrical Producing Managers, and one for International Alliance under special arbitration agreement between the Association and (Signed) HOLLIS E. COOLEY, Secretary, National Association of Theatrical Producing Managers, CHAS. C. SHAY (Signed), International President.

A special agreement was also made which freed the managers from necessity for retaining a road crew during a big city run. This part is as follows:

"Any new theatrical production, no matter how manufactured, may be taken to some adjacent town or cities for tryout purposes for a sufficient length of time to get the production in shape for a metropolitan run, by a crew of I. A. members in good standing, provided this period does not exceed four weeks, and after coming into theater for which the show was built for a run; either in New York, Philadelphia, Chicago, or Boston. It will be permissible for the house crew to handle the production; even though the theater be not controlled by the same interest controlling the show. In the event that the house crew of the theater wherein this attraction is booked for a run should take the attraction on the road for this tryout period, it is compulsory upon the part of the local in whose jurisdiction the theater is located, to place members of our I. A. in good standing in the place of the house crew while they are on the road at the schedule of wages paid the house crew during their regular engagement."

GOSSIP

The Shuberts have acquired an interest in the Davidson Theater, Milwaukee. Miss Ivy assumed the role of Alice Brown, an ocean traveler, in Lew Fields' production of All Aboard at the Lew Fields Roof Garden last week.

Dora Goldthwaite arrived Aug. 4 on the George Washington after a three months' European trip. She has not contracted as yet for next season.

Harry K. Hamilton, who appeared so successfully last season as Steve Bates in Kindling, has been re-engaged for the same part in support of Sarah Padden.

Melville Rosenon, late of The Poor Little Rich Girl, has been appearing in a series of one-act plays at the Royal Court Theater, London.

Tony B. Stanford has been engaged for The Divorce Question, which will open late this month and tour the Central and Southern States.

Malcolm Morley called from Europe Aug. 9, on St. Paul, to take up his old role of Gad in the Liebler's production of Joseph and His Brethren.

Having looked over The Eliza of Youth in Chicago, John Cort is now in New York, preparing for the opening of The Ham Tree and other business projects.

PLAYS IN REHEARSAL

What the Managers Are Preparing and the Scenes of Their Activities

The following is a list of the more important plays now rehearsing:

American Play Company:
Four companies of Within the Law, rehearsing at the Elitine Theater.

Ames, Winthrop:
The Great Adventure, at Little Theater.
Her Own Money, at Comedy Theater.
Snow White, at Little Theater.

Anderson Gaiety Theater Company:
The Gaiety Jubilee, at the Colonial Theater.

Anglin, Margaret:
Repertoire company, at a downtown hall.

Bartholomae Producing Co.:
When Dreams Come True, at Lyric Theater.

Belasco, David:
The Auctioneer, at Belasco Theater.

Bickerton, Joseph F., Jr.:
Adele, at Park Theater.

Brady, William A.:
The Family Cupboard, at Playhouse.

Oohan and Harris:
Nearly Married, at Gaiety Theater.
Something for Nothing, at Astor Theater.

Cort, John:
The Ham Tree, at Murray Hill Lyceum.

Dillingham, Charles:
The Lady of the Slipper, at Palace Theater.
Madame President, at Garrick Theater.

Dixon, Thomas:
The Leopard's Spots, at Unity Hall.
The Sins of the Fathers, in Union Hall.

Fiske, Harrison Gray:
Where Ignorance is Bliss, at Lyceum Theater.

Frohman, Charles:
The Doll Girl, at Globe Theater.

Who's Who, at Criterion Theater.

The Marriage Market, at Knickerbocker Theater.

The Sunshine Girl, at Knickerbocker Theater.

Much Ado About Nothing, at Empire Theater.

Gaites, Joseph M.:
The Bachantress, at Amsterdam Opera House.

The Curlew Road, at Amsterdam Opera House.

The Girl of My Dreams, at Terrace Garden.

When Love is Young, next week.

Harris, Henry D., Estate:
The Fight, at the Hudson Theater.

Hopkins, Arthur:
The Poor Little Rich Girl, next week.

Klaw and Erlanger:
The New Martyr, at New Amsterdam Theater.

Winning of Barbara Worth, at Wallace's Theater.

The Trail of the Lonesome Pine, at Liberty Theater.

The Count of Luxembourg, at Liberty Theater.

Liebler Company:
Joseph and His Brethren, next week at 461 Fourth Avenue.

McKay, Frederic:
When Claudia Smiles, at Seventy-first Regiment.

Morooco, Oliver:
Second company of Fox e' My Heart, at Cort Theater.

Savage, Henry W.:
Little Boy Blue, at Plaza Chambers.

Shubert, Messrs.:
Lieber Augustin, Oh, I Say, and The Victim, at various Shubert theaters.

Words and Luscious:
Sweethearts, at Oohan Theater.

Woods, A. H.:
All For the Ladies, at Seventh Regiment Armory.



The Constellation

The Hotel Touraine register bears the signatures of more men and women of distinction in the theatrical world than that of any other hotel in Buffalo. Here are a few names taken at random from the list:

Edward Abeles, Sam Bernard, Harry Bulger, Beatrice Cameron, Hazel Dawn, Fred Eric, William Faversham, Alice Gentle, Ferdinand Gotschalk, E. M. Holland, Margaret Ilington, Robert Mantell, Dodson Mitchell, Julie Opp, James T. Powers, Adele Ritchie, Tyrone Power, Hamilton Revelle, Charles W. Ross, Henry W. Savage, Jessie Bonstelle, Edith Taliaferro and Walker Whiteside

Hotel Touraine

John McF. Howie President & Manager

Delaware Avenue at Johnson Park Buffalo N.Y.

NEW YORK THEATERS.

New Amsterdam 42nd St. near 5th Ave.
Even, 8:15. Mat. Wed. and Sat. 2:15.
Klaw & Erlanger, Managers.
Coolest Theatre in the World
The one big summer show

Ziegfeld Follies
(Series of 1913)
Staged by Julian Mitchell
Remarkable cast, Ideal Ziegfeld Chorus 100

Elkino Theatre West 42d St. Phone 3420 Bryant
Evenings, 8:15. Wed. & Sat. Matinee, 2:15.
Wednesday Matinee. Popular, 50c to \$1.50.

The American Play Co. Announces
A New Play in Four Acts

WITHIN THE LAW

By RAYARD VELLER.

CORT THEATRE 46th Street
Just East of Broadway

Most Beautiful Theatre in America
Direction of JOHN CORT. Telephone, Bryant 46
Evenings, 8:15; Mat., Saturday only, 2:30.
OLIVER MOROSCO Presents

LAURETTE TAYLOR
In the Comedy of Youth
PEG O' MY HEART
By J. HARTLEY MANNERS

H. W. FRAZER'S THEATRE 48th Street, just West of Broadway.
Phone, Bryant 23
Evenings at 8:15. Matinee, Wed. and Sat., 2:15

THE SILVER WEDDING

A New Comedy by Edw. Locke, with

THOS. A. WISE

LEW FIELDS' 44th St. Roof Garden
Just West of Broadway Phone 7222 Bryant
EVERY EVENING AT 8:15 (except Sunday)
LEW FIELDS' "ALL ABOARD"
with George W. Monroe & Carter De Haven

Phone 6266 **Winter Garden** 5th & Columbus
Evenings at 8:15. Matinee, Tuesday, Thursday and Saturday at 2:30
Biggest Spectacle and Greatest Cast in the World
Passing Show of 1913
(STAGED BY NED WAYBURN)

For coming season. Write or wire. Frank B. Brown, Ireland, N. Y.



VAUDEVILLE



"The Old Soldier Fiddlers" and McIntyre and Heath Are Warmly Welcomed Back; Belle Adair Pleases.

FOR power to arouse enthusiasm those five promising youngsters, Colonel Pattee and his "Old Soldier Fiddlers"—veterans of the blues, and the gray—stand alone. The boys returned with a revised version of their act at the New Brighton last week. Music reminiscent of the good old days and melodies that stirred the soldiers beside many campfires in the Civil War are blended in their act. There's comedy, too, and genuine patriotic thrills. Country "fiddlin'" a lively Virginia reel and barn dance, and an admirable rendition of "Ben Bolt," which, like all the old ballads, shows the insanity of many of our modern "rags," are included, and the theatergoers are brought to their feet by "The Star Spangled Banner." Then, to prove their real youth, the boys do a turkey trot to the tune of "It's a Bear!"

There will always be a place in vaudeville for the Old Soldier Fiddlers. Their act is a living personification of America's undying spirit of patriotism.

At the New Brighton, too, McIntyre and Heath made their first appearances in America since their brief and disastrous London engagement. The two blackface comedians presented their three successes—The Georgia Minstrels, Waiting at the Church, and The Man from Montana—during the week. Beach patrons accorded the two entertainers a warm welcome at their return in The Georgia Minstrels. The skit sparkles with genuine humor of the quiet and mellow sort, for there are still plenty of laughs in the troubles of the stranded minstrel, who leaves his job at "two per" in a blacksmith shop to become a foot-light star. The ham tree story will never lose its laugh-compelling power. The skit is just a little long for present-day vaudeville tastes. As the seasons have progressed, a growing tendency towards shorter acts has manifested itself. The modern spirit of hurry has invaded vaudeville.

Yet McIntyre and Heath—whatever Londoners may think—have a solid place in the affections of American vaudeville audiences.

On Tuesday the Courtenay Sisters succeeded Mabel Berra on the New Brighton bill. They have a very pleasing sister act, one of the two giving a graphic impersonation of a shiftless dorky, minus make-up but plus cleverness.

One of the talked about events of the week was the appearance of Mrs. Evelyn Nesbit Thaw, assisted by Jack Clifford, in modern ballroom dances, at a local theater.

In front of the Fifth Avenue Theater last week Corse Payton was billed for his debut into vaudeville.



Hall's Studio, N. Y.
JULIETTE DIKA,
Musical Comedy Favorite in Vaudeville.

as "America's best bad actor." "Now for the dirty work," said the card.

Mr. Payton appears in The Wife Tamer, assisted by Mina Phillips and two others. To say it is a sort of modernized Taming of the Shrew is a vague description, although it does depict the troubles of a newlywed who attempts to curb his shrewish wife. There the comparison ends, for it is a crude sort of farce. Mr. Payton tears off an emotional "moment" with the same sangfroid that he bounds from one comedy height to another. He touches his histrionic climax when he smashes all the crockery, glassware and other movable things in sight. Art is everything and Mr. Payton overlooks nothing.

Mr. Payton believes in being original. He proves his disdain for the conventionalities by wearing blue suspenders. Thus, in The Wife Tamer, he substitutes suspenders for suspense. As anyone might guess, The Wife Tamer is tame compared to Mr. Payton.

Belle Adair should be a welcome entertainer in vaudeville. Miss Adair, who was last season leading woman for Julian Eltinge in The Fascinating Widow, makes a girlishly dainty appearance in her white cloak and hat, with her hair down her back. Her first two songs have something of a bluish tinge about them. They are not suited to the unaffected personality of Miss Adair, and so it is not until the young woman appears in a fetching gown of green and sings "Peg o' My Heart" quite delightfully that she really comes into her own. "Peg o' My Heart" is a ballad with a piquant touch of Irish brogue, and it proves that Miss Adair is suited to melodies of the dainty type. She concludes her offering with a little recitation, "The Seven Ages of the Kiss," which is capably given.

Bud Fisher, whose claim to fame is the creation of the cartoon characters Mutt and Jeff, appeared at the Fifth Avenue with his "Mutt-o-Scope." Fisher draws upon glass slides in the orchestra pit, while an electrical device reflects the comic pictures upon

the screen. The artist is at his best when he adheres exclusively to his popular comic characters. He reflects a spotlight upon people in the audience for the climax of his act and cartoons his victims.

Cole and Denahy have a society tango dancing turn. By far the best feature of their work is a whirling Texas Tommy.

The Tornados do some rather difficult acrobatic stunts. They are billed as "whirlwind acrobats who begin like a cyclone and finish like a typhoon in a hurricane of applause." Even following Mr. Payton, this is some weather.

Walter C. Percival presented his own playlet, The Choice, an unsympathetic and old-fashioned tabloid melodrama of a wronged country girl and a caddish young fellow, compelled by his own father to choose between marriage and suicide. The Choice is not appealing for a moment. Even the opening is the hackneyed one of the stage darkened save for the glow from the fireplace. Mr. Percival is not convincing as the son, unless his drawl, as "well-I-I" and "I tell you, ah-h-h," holds your interest. Blosser Jennings contributes the best acting of the sketch as the father, while Marie Del Vecchio looks the part of the mother. The Choice isn't a good one for Mr. Percival.

Charles B. Middleton and Leora Spellmeyer have followed their A Texas Wooling with a new romantic addition, An Ocean Wooing, a story of two homeward bound passengers who were playmates as children. The two are exceedingly untheatrical in their methods.

The Florenz Family present a series of difficult acrobatic feats. George Hermann, who appears with Marion Shirley, offers an unusual routine of contortioning stunts.

Quantity is the main thing about A. Seymour Brown's presentation of The Bachelor's Dinner. Nineteen people appear in the offering. A young man about to be married is surprised by his friends, who tender him a lively farewell banquet. A number of songs are served up during The Bachelor's Dinner, but easily the nearest to a tuneful melody is "When Love Comes Knocking at Your Heart." Mr. Brown plays the would-be benedict, who claims to be as "happy as a moth in a sweater." Which is almost equal to a music publisher in vaudeville, singing his own songs.

FREDERICK JAMES SMITH.



Gould and Mereden, N. Y.
GERTRUDE BARNES,
Clever Singing Comedienne.



Baker Art Galleries, Columbus, O.
SOPHIE TUCKER,
Headliner in Philadelphia Next Week.

EDWARD F. ALBEE: VICEROY OF VAUDEVILLE

GREAT men of action and conquering captains of industry are invariably geniuses in selecting their chiefs-of-staff and the personnel of their executive organizations. When B. F. Keith selected Edward F. Albee to be his premier in the Kingdom of Vaudeville he proved himself to be as shrewd a judge of men as was Emperor William when he placed the reins of German government in the hands of Bismarck, and Lincoln when he turned over the Union forces to Grant. E. F. Albee has never known defeat in his innumerable business campaigns. Since 1891 he has been in full charge of the enormous interests of B. F. Keith, and to-day, besides carrying that vast burden of responsibility, he is the general manager of the United Booking Offices which control all first-class vaudeville, the pick of the popular-priced houses, and are the clearing house for "big time." B. F. Keith is the King of Vaudeville, but E. F. Albee is the Viceroy. He rules over a magnificent business and artistic kingdom. From his offices in the Putnam Building, at 1493 Broadway, E. F. Albee is in actual touch with everything in first-class vaudeville from New York to San Francisco. The payroll of the theaters composing the United Booking Offices averages more than \$500,000 a week during the season, and thousands of artists are regularly employed at salaries ranging from \$200 to \$3,000 per week each. The staff of experts gathered around Mr. Albee in the Putnam Building is composed of the highest salaried men in the amusement business. Mr. Keith and Mr. Albee believe in good salaries for good men, and secure the top-notchers and hold them loyal by generous pay. There is no grafting or petty looting in the United on the part of booking men or managers, as the rewards of honesty are too large to permit of temptation to wrongdoing.

Edward F. Albee is a Yankee—a typical Down Easter to the manner born. He hails from Machias, Me., coming from the best Puritan stock. His ancestors were distinguished border soldiers in the French and Indian wars, and several Albees won wide fame in the Revolution and the War of 1812. It was off Machias that the first naval engagement of the Revolution was fought, an Albee being prominent in the sea fight that resulted in lowering the British colors.

The Remarkable Career of the Man Who Created the United Booking Office

Mr. Albee is the son of Nathaniel S. Albee, for many years a prominent shipbuilder of Machias and later a resident of Boston, of which city he became an honored public official. Born in 1860, Mr. Albee attended the excellent public schools of Boston until 1876, when



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E. F. ALBEE.

he joined P. T. Barnum and became a circus expert. In a short time he became known nationally as a showman, and until 1893 traveled each season on the road with one or other of the big circuses. In 1893 he entered the employ of B. F. Keith in Boston as manager of the old Gaiety Theater and Music. Mr. Keith was then beginning to work out his ideas for cleansing and elevating variety which resulted in the glorified vaudeville of to-day. Mr. Albee caught his employer's enthusiasm and set himself to work to master every detail of theatricals. He assigned himself the task of mastering all that had been done theretofore and upon this basis creating a new field of amusement for the American public. As manager of the Gaiety, he staged and produced light operas for the Gaiety Opera company, thereby winning a reputation that still persists as an operatic producer. This company was wonderfully successful. Meanwhile Mr. Albee studied house construction, theater decoration, stage equipment, the technique of house operation, and kindred subjects. The result was that he soon became a finished technician of the theater. His perfect taste in decoration and furnishing is shown in the great Keith theaters, all of which he supervised in construction and outfitting.

For Mr. Keith the young lieutenant supervised the building of the magnificent Keith theaters in Boston, Providence, Philadelphia and elsewhere. Mr. Albee watched every brick laid and studied every detail of construction of these houses, which established a new era in theater building in this country. After the houses opened he remained with them until they were running like watches. Some years after Mr. Albee had risen to be the Keith general manager the magnate presented him with the magnificent Keith's Theater, Providence, as an outright gift. It was a princely reward for incomparable services.

It was E. F. Albee who created the United Booking Offices, which, next to the changes worked by B. F. Keith, is the greatest blessing that ever came to American vaudeville. The U. B. O. has made "big business" out of vaudeville and given the business the dignity of railroading, banking, or steel making. E. F. Albee is in his prime and still the busiest man on the Rialto.

WALTER J. KINGSLEY.

VIEWS, REVIEWS AND INTERVIEWS



JOAN SAWYER,
Society Dancer at the Jardin de Danse.

White, N. Y.

"**W**HAT is needed in vaudeville," observes one of the better known managers, "is comedy." And then he continues: "The public exhibits a pent-up desire to witness the perpetuation of the lighter form of our life, to the end that dull care may be dispelled." If vaudeville wants comedy, what is better than the above sentence?

"There comes a time in the life of every woman," gushes Bessie Clayton, "when she feels that she really must go out and do some big thing." Which probably offers the reason, if not the excuse, for the violent assault upon a six-foot-five truck driver by a five-foot-nine vaudeville artist, recently reported.

Harry Lauder, according to an esteemed London contemporary, is to "pay an honor to himself" by becoming a producing manager next season. Next to collecting himself, Harry Lauder would rather pay himself than any one of his acquaintance.

The New York Press is good enough to remark that among the best features of the Fifth Avenue vaudeville bill is "Cecil Cunningham Low and his company," which, for a description of Cecil Cunningham and her company is not so bad.

M. Lou Tellegen, who will be recalled as the leading man with Madame Sarah Bernhardt during her remarkable vaudeville engagement in this country, is to return to the "States" in the Fall, presenting the Bernhardt repertoire with a complete company. And will those who decry vaudeville please note?

Who will be the first manager to offer David Lamar a vaudeville engagement as an impersonator of great men?

DIXIE HINES.

VAUDEVILLE GOSSIP

Louis London, who was a hit recently at Henderson's in his character song studies, will soon be seen in New York.

Karl Emmy sailed on Sept. 18 for Glasgow, being booked over the Moss-Stoll time for twenty weeks.

Lou Anger and his wife, Sophie Bernard, sailed last week for London. They will appear in individual acts at the Coliseum on Aug. 25, and will return in time to open in Baltimore on Sept. 23.

Ethel Levey, according to reports, will appear at the Colonial Theater on Sept. 8. She will sail on the *Mauretania* on Aug. 14.



NYT
Vaudeville's

The Palace Theater v Mr. and Mrs. Hugh Europe to fill extensive Minnie Palmer has a Widow, by Charles H. time.

Following her four-w Mrs. Evelyn Nesbit Th vaudeville company, Roy S. Ewern, recent with his wife, Christi Chicago West Side Ho a serious operation.

Edna Showalter is booked solid for the season over the United and Orpheum time. She will play twenty-nine weeks on the Orpheum circuit.

Patrice will shortly be seen in Herbert Hall Winslow's playlet, *The Skylight*.

Julie Ring is summering at Mount Clemens, Mich., following her season in *The Man She Met*.

Isabell D'Armond and Frank Carter have been appearing successfully in Scotland.

Felix and Claire are playing their final week in vaudeville at the Fifth Avenue. Miss Claire is leaving the stage to marry Charles Freeman.

McDERMOTT, BILLY: Temple, Detroit, Mich.
 Temple, Rochester, N. Y., 18-23.
 McLANOU, ETHEL: Orph., Spokane, Wash., 17-23.
 McFARLAND, MARIE AND MADAM Y: Maj., Chicago, Ill., 17-23.
 McINTYRE AND HARTY: Orph., Salt Lake City, U., 17-23.
 McLAUREN, MARGARET: Keith's, Phila., Pa., 17-23.
 McMAHON, DIAMOND AND CLEMENTS: Henderson's, Coney Island, N. Y., 17-23.
 McMILLAN, LIDA AND CO.: Orph., St. Paul, Minn., 17-23.
 MEHLINGER, ARTIE: Shea's, Toronto, Can., 17-23.
 MEISTERINGERS: Keith's, Phila., Pa., 18-23.
 MELANO, JOSE AND CO.: Fantasia's, Edmonton, Alta., Can., 18-23.
 MELBOY, MAIDS, PIPES AND MAN: Orph., Minneapolis, Minn., 17-23.
 MELVIN, G. S.: East End Park, Memphis, Tenn., 17-23.
 MERAMIDA AND HER MERMAIDS: Forrest Park, St. Louis, Mo., 17-23.
 MEREDITH AND SPOONER: Forrest Park, St. Louis, Mo., 17-23.
 MIGNON: Union Sq., N. Y. C., 17-23.
 MILLER AND LYLES: Maj., Milwaukee, Wis., 17-23.
 MILLER AND MAOK: Palace, Chicago, Ill., 17-23.
 MILLERS, JUGGLING: Orph., Spokane, Wash., 17-23.
 MILLERS, MARVELOUS: Jardin de Danes, N. Y. C., 17-23.
 MILTON AND DE LONG SISTERS: Orph., Minneapolis, Minn., 17-23.
 MINKEL AND MILLER: Proctor's 58th St., N. Y. C., 17-23.
 MODBURY TROUPE: Edmonton, Can., 17-23.
 MONKEY HIPPODROME: Jacksonville, Fla., 17-23.
 MONTAGNO AND WILLS: Maj., Chicago, Ill., 17-23.
 MONTGOMERY, MARSHALL: Keith's, Phila., Pa., 17-23.
 MOORE AND ELLIOTT: Pine Ave., N. Y. C., 17-23.
 MOORE AND YOUNG: Maryland, Balto., Md., 17-23.
 MORAN AND WISER: Orph., Los Angeles, Cal., 17-23.
 MORE SINNED AGAINST THAN USUAL: Maj., Milwaukee, Wis., 17-23.
 MORRELL, FRANK: Morrison's, Rockaway, N. Y., 17-23.
 MORI BROTHERS, THREE: Shea's, Buffalo, N. Y., 17-23.
 MORRIS AND KRAMER: Henderson's, Coney Island, N. Y., 17-23.
 MULLER AND STANLEY: Music Hall, Brighton Beach, N. Y., 17-23.
 MULLER, GENE, TRIO: Orph., Seattle, Wash., 17-23.
 MURRAY, ELIZABETH: Shea's, Toronto, Can., 17-23.
 MYSTLE AND DAISY: Proctor's 58th St., N. Y. C., 17-23.
 NADLER, JULIA: Palace d'Est, Brussels, Belgium, Sept. 1-30.
 NASH, JULIA: Forrest Park, St. Louis, Mo., 17-23.
 NEAD AND PETE: Victoria, N. Y. C., 17-23.
 NEIDERHARDT'S MONKS: Bohmer Park, Menlo Park, Cal., 17-23.
 NIKKO TROUPE: Forsythe, Atlanta, Ga., 17-23.
 NORTON AND NICHOLSON: Orph., Salt Lake City, U., 17-23.
 OAKLAND, WILL CO.: Fifth Ave., N. Y. C., 17-23.
 O'DAY, BILLY: Orph., Jacksonville, Fla., 17-23.
 OLYMPIA GIRLS: Orph., Spokane, Wash., 17-23.
 O'NEILL, DANIEL: Keith's, Boston, Mass., 17-23.
 O'NEIL AND DIXON: Union Sq., N. Y. C., 17-23.
 O'NEIL, NANCY AND CO.: Palace, Chicago, Ill., 17-23.
 ORDWAY, LAURIE: Fantasia, Denver, Colo., 17-23.
 ORFORD'S ELEPHANTS: Orph., Oakland, Cal., 17-23.
 O'ROURKE, EUGENE AND NELLIE ELTINGE AND CO.: Proctor's 126th St., N. Y. C., 17-23.
 OSWALD, ADRIE: Forrest Park, St. Louis, Mo., 17-23.
 OTTMAN, SWAIN, TRIO: Orph., Salt Lake City, U., 17-23.
 OXFORD TRIO: Keith's, Boston, Mass., 18-23.
 PAKA, TOOTS AND CO.: Temple, Detroit, Mich., 17-23.
 PAKILO AND FRABBITO: Fantasia, Park, Louisville, Ky., East End Park, Memphis, Tenn., 17-23.
 PARTY, CHARLOTTE: Orph., Winnipeg, Can., 17-23.
 PATE, NINA: Proctor's 23d St., N. Y. C., 17-23.
 PAYTON, CORSE, CO.: Henderson's Coney Island, N. Y., 17-23.
 PERALSON AND GOLDIE: Henderson's, Coney Island, N. Y., 17-23.
 PERO AND WILSON: Jacksonville, Fla., 17-23.
 PERSIAN GARDENS: Orph., Minneapolis, Minn., 17-23.
 PHINA AND CO.: Orph., Frisco, Cal., 17-23.
 PINAFORNE KIDDIES: Union Sq., N. Y. C., 17-23.

POEMS IN MARBLE (Paul Selden's): Forest Park, Louisville, Ky., 18-23.
 POLLOCK, MILTON AND CO.: Orph., Frisco, Cal., 17-23.
 PRINCE AND DEERIE: Forsythe, Atlanta, Ga., 17-23.
 QUIGLEY BROTHERS: Forsythe, Atlanta, Ga., 17-23.
 RAYETTE'S NOVELTY: Maj., Chicago, Ill., 17-23.
 RAMESES, THE: Orph., Frisco, Cal., 17-23.
 RANDALLS, THE: Forsythe, Atlanta, Ga., 17-23.
 RATOLIFF, HOWARD AND CO.: Henderson's, Coney Island, N. Y., 17-23.
 RAVENSCROFT, CHARLOTTE: Orph., Seattle, Wash., 17-23.
 RAY, BILLY S.: Clinton, Ill., 17-23.
 RAYBURN'S DOGS: Maj., Milwaukee, Wis., 17-23.
 REDFORD AND WINCHESTER: Orph., Seattle, Wash., 17-23.
 REINER AND GORME: Union Sq., N. Y. C., 17-23.
 REINER, ED. F.: Music Hall, Brighton Beach, N. Y., 17-23.
 RENG, H. GEORGE B. AND CO.: Henderson's, Coney Island, N. Y., 17-23.
 REYNOLDS AND DONEGAN: Fantasia, Park, Louisville, Ky., 17-23.
 RICE AND COHAN: New Brighton, Brighton Beach, N. Y., 17-23.
 RICE, FRANK AND TRUE: Fair Grounds, Green Bay, Wis., 17-23.
 RILEY, EDDIE AND O'NEILL TWINS: Star, Chicago, Ill., 14-17.
 RICH, EDWARD: National, Detroit, Mich., 17-23.
 ROBINS: Orph., Oakland, Cal., 17-23.
 ROHM'S ATHLETIC GIRLS: New Brighton, Brighton Beach, N. Y., 17-23.
 ROGERS, BILLY: Keith's, Phila., Pa., 18-23.
 ROGERS, WILLY: Orph., Frisco, Cal., 17-23.
 ROMALO AND DELANO: Henderson's, Coney Island, N. Y., 17-23.
 ROMANO BROTHERS: Orph., St. Paul, Minn., 17-23.
 ROONEY AND BENT: Orph., Los Angeles, Cal., 17-23.
 ROSENBERG, THE: Bijou, Lansing, Mich., 14-16.
 ROSE, BAY CITY: 17-20.
 ROSE, DETROIT, MICH.: 25-30.
 ROSE'S DOGS: Maryland, Balto., Md., 18-23.
 RUGGER, BLAKE: Orph., Spokane, Wash., 17-23.
 RYAN, JOAN, AND WALLACE McCUTCHEON: Jardin de Danes, N. Y. C., 17-23.
 SCOTT, AGNES AND HENRY KEANE: Palace, Chicago, Ill., 17-23.
 SCROOGES: New Brighton, Brighton Beach, N. Y., 17-23.
 SEALE, SELDA AND CO.: Orph., Denver, Colo., 17-23.
 SEATON, BILLIE: Orph., Minneapolis, Minn., 17-23.
 SEIDMAN, VENUS: Forrest Park, St. Louis, Mo., 17-23.
 SHERMAN, VAN AND HYMAN: Forrest Park, St. Louis, Mo., 17-23.
 SHIRLEY, EVA: Victoria, N. Y. C., 18-23.
 SHIRLEY AND RICHARDS: Keith's, Phila., Pa., 17-23.
 SIDNEY: Fifth Ave., N. Y. C., 18-23.
 SIMON, LOUIS A. AND KATHRYN OSTERMAN: Minneapolis, Minn., 17-23.
 SIMMONS, DANNY: Fifth Ave., N. Y. C., 17-23.
 SINGLARS, THREE: East End Park, Memphis, Tenn., 17-23.
 SMITH, OOK AND BRANDON: Fantasia, Park, Louisville, Ky., Keith's, Phila., Pa., 17-23.
 SMITH, THE: Victoria, N. Y., 17-23.
 SOCIETY GIRLS, FOUR: Empress, Spokane, Wash., 17-23.
 SONG BIRDS: Fantasia, Park, Louisville, Ky., Keith's, Phila., Pa., 18-23.
 SPENCE AND WILLIAMS: Keith's, Boston, Mass., 17-23.
 SPRAGUE AND MERTHESE: Music Hall, Brighton Beach, N. Y., 17-23.
 SQUARING ACCOUNTS: Music Hall, Brighton Beach, N. Y., 17-23.
 STRINER TRIO: Bohmer Park, Montreal, Can., 17-23.
 STONE, LOUIS: New Brighton, Brighton Beach, N. Y., 17-23.
 STROUD TRIO: Saratoga Lake, N. Y., 17-23.
 SULLY FAMILY: Music Hall, Brighton Beach, N. Y., 17-23.
 SUTTON AND CAPRICE: Gaiety, Detroit, Mich., Gaiety, Toronto, Can., 18-23.
 SUTTON, MOHAMED AND SUTTON: Orph., Minneapolis, Minn., 17-23.
 SWEATMAN, WILBUR: Victoria, N. Y. C., 17-23.
 SWOB AND MAOK: Orph., Duluth, Minn., 17-23.
 TABBERT SISTERS AND BROTHER PAUL: Henderson's, Coney Island, N. Y., 17-23.
 TAYLOR, EVA AND CO.: Union Sq., N. Y. C., 17-23.
 TAYLOR, GRANVILLE AND LAURA PIERCE: Paladium, London, Eng., July 21-Indefinite.
 TERRIER, CHARLES: Proctor's 58th St., N. Y. C., 17-23.
 THAV, EVELYN NERBIT: Hammerstein's, N. Y. C., 17-23.
 THOMAS, HILDA AND HALL: Forrest Park, St. Louis, Mo., 17-23.
 THOMPSON, WILLIAM AND CO.: Orph., Frisco, Cal., 17-23.
 TRAINED NURSES: Orph., Omaha, U., 14-16.
 TRIX, HELEN: Orph., Salt Lake City, U., 17-23.
 TROYATO: Orph., Brighton Beach, N. Y., 17-23.
 TUCKER, MOPHIE: Keith's, Phila., Pa., 18-23.
 VALERIO, ROSA, SEXTETTE: Orph., Oakland, Cal., 17-23.
 VAN MONT AND REYNOLD: Maj., Milwaukee, Wis., 17-23.
 VANIER, THE: Orph., Frisco, Cal., 17-23.
 VERNIVICI BROTHERS: Victoria, N. Y. C., 18-23.
 VERNON AND IRVING CASTLE: Victoria, N. Y. C., 18-23.
 VIOLA, OTTO AND CO.: Scala, Hague, Holland, 19-30.
 VIOLINSKY: Henderson's, Coney Island, N. Y., 17-23.
 VINGO, MUSICAL: Proctor's 23d St., N. Y. C., 17-23.
 WALSH AND BENTLEY: Orph., Oakland, Cal., 17-23.
 WALSH, BLANCH AND CO.: Orph., Seattle, Wash., 17-23.
 WARD AND CUREN: Keith's, Phila., Pa., 17-23.
 WARNER, CHARLES L. AND CO.: Union Sq., N. Y. C., 17-23.
 WATSON AND SANTON: Orph., Los Angeles, Cal., 17-23.
 WEBER AND WILSON: Temple, Detroit, Mich., 17-23.
 WELCH, JOE: Maj., Chicago, Ill., 17-23.
 WELCH, LEW AND CO.: Proctor's 23d St., N. Y. C., 17-23.
 WERNER AND BERNARD: Forsythe, Atlanta, Ga., 17-23.
 WHEREAS, THE: Empress, Kansas City, Mo., 17-23.

WILBUR, JUGGLING: Montreal, Can., 18-23.
 WILL AND KEMP: Fifth Ave., N. Y. C., 18-23.
 WILLARD AND BOND: Orph., St. Paul, Minn., 17-23.
 WILLARD AND CAIN: Orph., St. Paul, Minn., 17-23.
 WILSON, JACK, TRIO: Maj., Milwaukee, Wis., 17-23.
 WOOD AND STRYKER: Orph., Seattle, Wash., 17-23.
 WOOD AND WYDE: Forsythe, Atlanta, Ga., 17-23.
 WOODWARD'S DOGS: Shea's, Buffalo, N. Y., 17-23.
 WORK AND PLAY: Victoria, N. Y. C., 17-23.
 WYNN, ED. AND CO.: Orph., Winnipeg, Can., 17-23.
 YOUNG, ALMA: Orph., Portland, Ore., 17-23.
 YOUNG, OLLIE AND APRIL: Duluth, Minn., 17-23.
 YVETTE: Maj., Chicago, Ill., 17-23.
 ZENITA: East End Park, Memphis, Tenn., 17-23.
 ZINGARELLA, MILLE: Wheeling Park, Wheeling, W. Va., Fair, Kittanning, Pa., 18-23.

VAUDEVILLE NOTES

Hoey and Lee are booked solid over the Orpheum circuit.
 Bothwell Browne opens on the Pantages circuit on Sept. 1.
 Cressy and Dayne, now in Japan, expect to return to America early next month.
 Violet Dale will appear at the New Brighton Theater next week.
 Murphy and Nichols are spending the Summer at their home in Syracuse.
 Julius Tannen has been resting at Wildwood, N. J.
 Agnes Kane, last season on the Sullivan-Considine circuit, is vacationing with her parents at Stevens Point, Wis.
 The Cora Youngblood Corson Sextette has completed a Pantages tour and negotiations are now under way for a second tour.
 At the close of the present week, playing in Manchester, England, Marie and Billy Hart sail for America.
 Eleanor Lawson has a new act, under the management of Jesse Laaky, which will be produced within the next two weeks.
 Beatrice L. Webster, of the team of Webster and Carlton, is very ill at her Summer home, Clinton House, Clinton, N. J.
 Valerie Bergere resumes her vaudeville tour at the Bushwick Theater on Aug. 25 in a tabloid Carmen. She will offer her new comedy playlet, Boston Baked Beans, on Sept. 1.

London is ragtime mad. There is just one thing irritating the British theatergoer. "American tunes come to England when they die," says the London Mail. "Some of them ought to have been packed in ice."

Walter Mack, of the team of Mack and Russell, writes that he is advance agent ahead of Gladys Mason, who is waiting from New York to San Francisco and is now in the neighborhood of Cleveland. This is the last word in press agency.
 W. E. Abington is securing over the Orpheum circuit in Charles Eddy's tense dramatic playlet, Honor is Satisfied. Nina Herbert and Frank Hollins are appearing in Mr. Abington's support.

Doris Hardy, under the management of Claxton Whitack, has a protean sketch in which she portrays three characters. They are said to give her wide opportunities to display her emotional ability.

W. E. Whittle, the ventriloquist, sustained slight injuries recently in an automobile accident near Paterson, N. J. Mrs. Whittle had her scalp badly gashed, but is rapidly recovering.

Mabelle Parker (Schwartz), at present leading woman with the Murphy-Niles Musical Comedy company, is the author of a playlet to be produced in Omaha in September. She has signed Ursula Carter Carley and Clarence Byron for roles in the sketch.

Frank Keenan began his vaudeville season at the Orpheum in Minneapolis on Monday in his successful playlet, Vindication. This week he is presenting the Keenan Playlets at the Fifth Avenue in Dennis J. Shay's The Get-A-Way.

Harry Lander is to become a manager in 1915, when he plans to take a West End (London) theater. The Scotch comedian will present a dramatic playlet, a comedietta and a series of his own character songs.

George McManus, the American comic artist, will be seen on the United time this season. McManus, who is the creator of The Newlyweds and Their Baby, will have an act written by Bert Levy, the cartoonist. McManus will have the assistance of his wife, the original Mrs. Newlywed.

Frank Sheridan opens at the Maryland Theater in Baltimore on Sept. 1 in Richard Harding Davis's playlet, Blackmail.

Charles Lovernberg has engaged Ralph M. Remley, last season in vaudeville in Who Is Brown? and who appeared in The Greyhound, to support Berton Churchill this year.

Zell Hunt, the deaf-mute artist and pianist, who has learned to talk, is presenting his new act this week at the Victoria. Only two others, it is said, who were born deaf have ever learned to play the piano. The act is called Tunes and Cartoons, Marks and Remarks. Herbert Hubbard furnished the incidental remarks.

B. F. Keith has become a convert to the cause of woman's suffrage, and he has issued peremptory orders to his theater managers throughout the United States to suppress all ridicule of the suffragette movement. Any act which attempts to make light of the "votes for women" cause will be warned, and if the offense is repeated will be canceled. In his order, too, Mr. Keith points out that it is time to put an end to the disrespect paid to women by stage comedians. The mother-in-law John was barred in the Keith houses last winter, along with violent expletives. Now Mr. Keith aims to end the time-honored "johns" which make womankind the subject for low comedy.



Charmante Parrot, Boston.
 MARION BARNEY,

Favorite Stock Star Now Offering Dramatic Playlet.

SONG FOR EDNA SHOWALTER

Irving Berlin, After Hearing Her Sing, Writes Popular Ballad for Her

When Edna Showalter resumes her vaudeville tour next week, probably at a local theater, she will introduce a new song, "Take Me Back," written for her by Irving Berlin. After her first appearance at the Union Square Theater recently, she was besieged by music publishers, but declined all offers. Irving Berlin then showed her a song which he had written specially for her, after hearing her sing at a benefit performance at the Arverne Pier. The performance was arranged by Mrs. Henry B. Harris for charity, and it included some notable headliners, among them Berlin himself. Miss Showalter was a very big hit, and Berlin started then on a song for her which would be much above the average but still have popular qualities. He succeeded well enough to please the prima donna, and she is to introduce the song.

HART'S EXTENSIVE PLANS

Joseph Hart will come pretty close to being the biggest American vaudeville producer this year, among his offerings being John Stokes's A Regular Business Man, with Henry Woodruff; George V. Hobart's It Happened in Topka, with Dicky Bell; C. G. D. Wireless, a new act with a setting showing the wireless room on a big ocean liner, with Alice Leal Pollock in the leading role; Walter Lawrence and Frances Camerun in a musical sketch; Bernard McIneld, Katherine De Barry and a company of four in Support Hughes's How Horridster Did It. Gartrude Quinlan will be presented in a one-act comedy, The Scrub Lady. Cyril Chabwick will be featured in Our Shop, a tabloid musical sketch played in London by Joseph Coyne. Other Hart acts will be Over the Garden Wall, George V. Hobart and Silvio Hein's condensed musical comedy; John Willard's playlet, The Green Room, presented at the Lamb's Gambol; Frank Craven's The Senator, with Edwin Holt; Charles Leonard Fletcher in The Duke of Crocydon; and The Village Blacksmith, by George V. Hobart and Victor Herbert.

KLEIN SUES EVA TANGUAY

Rumors that Eva Tanguay may return to her former place as United Booking Office star were current this week, following the serving of the epidemic comedienne with a complaint in an action for \$15,000 damages brought by Arthur Klein, who managed her tour last season.

Miss Tanguay played for sixteen weeks in opposition to the United as head of her own vaudeville company. Ex-Manager Klein claims that the star made contracts for the coming season with him and then notified him that she had changed her mind. Mr. Klein's case is in the hands of James H. Grossman.

Miss Tanguay states that the suit will make no difference in her plans and that she will open with her company at Tech's Theater in Buffalo on Labor Day. Sam Cosens will probably succeed Mr. Klein as manager.

MILIE DAZIE SELECTS CAST

Milie Dazie has selected her company to appear with her in James M. Barrie's playlet, Pantaloon, in which she will soon be seen over the B. F. Keith and Orpheum circuits.

William C. Schroder will play the Marquis in Milie Dazie's Columbine, Charles E. Fisher will appear as Pantaloon, Harry Taylor as the clown, W. C. Tucker as the policeman, and Ethel Sprague as the baby. Pantaloon will be produced by William Seymour, as Charles Frohman is to direct the production.

KEITH ON MAINE COAST

B. F. Keith is spending the Summer months in and around Portland, Me., occupying a cottage on the Cape shore.



McNeil, Chicago.

GRACE VAN STUDDIFORD,
 Comic Opera Prima Donna in Vaudeville.

UP TO DATE NEWS OF THE STOCK COMPANIES

THE STOCK TICKER

A Petition for Reinstatement and What Came of It

A certain well-known stock actor at a local playhouse is out of an engagement. Week after week in electric bulbs and the praise of satellites ringing in his ears caused him to outgrow the dimensions of his hat. He felt inadequately repaid for the services he was rendering his management, and so he dictated an ultimatum and now, alas! is on a long, long vacation.

The week following his dismissal another star was engaged. Good business still prevailed at the house, and probably more money came in at the door. Our hero couldn't understand it.

At this point the house staff began to receive letters purporting to be from subscribers, attacking the present leading man and demanding instant return of the old favorite. Eventually a long petition reached the manager. It recorded, so 'twas written, the desire of the house patrons. It demanded the immediate reinstatement of the former star. It was signed with four hundred names, and the names were accompanied by addresses. A document, in short, worthy of the manager's best attention. He deliberated for a very short time. Then he invested in some \$5 worth of stamps and wrote to each of the signers. The result was simple and conclusive.

Every one of the four hundred was returned unopened.

NEW YORK STOCKS

HARLEM OPERA HOUSE.—This theater is closed this week and will be dark for two weeks following, owing to the necessity of extensive alteration. The sparkling little comedy, *Our Wives*, by Helen Kraft and Frank Mandel, newly released for stock, was last week's attraction. Nothing but praise may be spoken for the production as a whole, and that opinion may be attested by the excellent business at the house. We venture to say that had the company had the same time for preparation, their work might have stood creditably beside that of the original cast. As it was, some really vigorous and striking portrayals delighted the patrons. The length of the Kolker part considered—some eighty-three sides it is—and the brief time for study not forgotten, Roy Gordon as "Paste" provided a performance that will long remain a vivid impression. This was reviewed on the second night, and his performance even then was wonderfully accurate and intelligent, without one break from start to finish. Eda Von Luke showed to advantage as a sweet and consistent Wilson. Otto proved delightful in the hands of J. Arthur Young. "Paste's" friends were done to the letter by Cyril Biddulph, Frank Allworth, and Earle Mitchell. The wives were every bit as good in the persons of June Mathis, Georgie Oip, and Edith Shayne. It was interesting to observe how successfully the last named actress rendered the insipid Emily Martin, without a trace of the reckless, desperate Jenny that she won admiration for the preceding week. Thomas McGrane is directing.

ACADEMY OF MUSIC.—This week William Fox presents *Sira*, a drama in four acts, by Henry Miller and J. Hartley Manners. Last week *D'Kaney's* famous old melodrama, *The Two Orphans* proved one of the best handled pieces seen at the house this season. Ethel Clifton, the new leading lady, made a graceful debut at the house in the part of Henriette. Indications promise that when she receives a character offering more emotional opportunity she will do some highly creditable work. Victor Brown acted his old part of the Chevalier with dignity. He is pleasing of voice, appearance, and manner. Angela McCaul makes a sweet, dainty Louise, and one is easily made to believe by her performance that the blind girl really has all the virtues credited her by the author. A shrewd study of *La Frochard* was presented by Kate Blanche. John J. Carroll, Marie Curtis, Richard Lyle, Joseph Creighton, Julian Noa, and Ford Pennington are others in the cast worthy of mention for doing good work.

MANHATTAN OPERA HOUSE.—This week brought a fine revival of *The Country Boy*, with Ethel Grey Terry, Joseph Byron Totten, William Riley Hatch and other favorites in the cast. A new member of the company appeared in the person of Pauline New, lately seen with the Orpheum Players of Philadelphia and previously with the Harlem Opera Stock, in last week's performance of *The Third Degree*.

WILSON PLAY IS PRODUCED

The Tricky Mrs. Trevelyan, by W. Cronin-Wilson, was rather favorably received last week in Philadelphia, when the Orpheum Players gave it at the Chestnut Street Theater. The press said: "The play is considerable of a novelty and by no means without interest. It falls, at least in the present production, of presenting the features of a startling success, yet at the same time it is far enough removed from the conventional comedy to deserve a careful hearing and liberal praise." The performances were given to try out the play by an arrangement with Frederic McKay, who plans to produce it in New York this fall. In the cast were Thurston Hall, Bertha Mann, Henry Miller, Jr., Mabel Carruthers, Florence Roberts, and Walter Lewis.

Gertrude Dallas, leading woman of the Orpheum Players, has been enjoying a vacation for the past two weeks. She joined the company immediately on the close of the regular season in June, and she took this opportunity for a rest before the Fall season began. She will appear again Monday in *The Girl of the Golden West*. The American Stock, of the American Theater, Philadelphia, which opens this month, announces *Sira* for their second week's bill. Drew Morton is directing.

ROCHESTER COMPANY CLOSES

Presenting *Trelawny of the Wells* as a concluding bill, the Manhattan Players at the Lyceum, Rochester, N. Y., closed last week. Owing to the occasion, an extra matinee was given Friday.

LOIS HOWELL LEAVES SCRANTON

With the performance of *The Rosary* this week, Poll's Scranton company introduces a new leading woman to the Coal City patrons. Lois Howell closed with the company at the last performance of *The Master of the House*, and is replaced by Jane Tyrrell.

The Scranton players gave an excellent interpretation of Edgar James's *The Master of the House*. Lois Howell was at her best as Bettina, while Alfred Swenson gave a very finished performance as Frederick Hoffman. Alice Baker as Anna, Hoffman's wife; Roy Sumner and Etta Bryan as their children, contributed good support. Others in the company were Daniel Lawlor, Robert Thomas, Nina Saville, Maude Fox, Tommy Shearer, John O. Hewitt, and Susan Howe.

MOROSCO STAFF CHANGES

Los Angeles Directors Shift About—Helene Sullivan Returns

David M. Hartford has severed his connection with Oliver Morosco's Burbank Theater, Los Angeles, after three years as a director and member of the company. It is understood that Mr. Hartford has accepted an offer in the East.

James O'Neill, who has been director of the Morosco Producing Company, has temporarily succeeded Mr. Hartford. As soon as a permanent director for the Burbank is chosen Mr. O'Neill will come East to become stage director of one of Mr. Morosco's *Peg o' My Heart* companies.

The Morosco Theater of Los Angeles is also in the hands of a new stage director, Franklin Underwood. Mr. Underwood has won recognition in New York both as a capable director and an actor of unusual worth.

Helene Sullivan, who left the stage a few years ago to become the wife of a prominent Los Angeles physician, was well received on her return last week in the Henry Kolker production of *Our Wives at the Morosco*. The play on the whole proved satisfactory. Concerning the players, Mr. Kolker is quoted in the Los Angeles press as stating "that the cast, and especially the feminine part, was superior to the one which supported him in his starring engagement in New York and Chicago."

MAUDE LEONE OFFICIATES

Popular Actress Turns First Sod for New Alcazar Theater

A pretty ceremony took place the other day in Vancouver, when Maude Leone, the popular actress of the Empress Theater, turned the first sod in the work of building the new Alcazar.

Captain Ald. McSpadden acted as chairman of the proceedings, and in his opening speech described the event as marking a new epoch in the progress of the city.

The ceremony of turning the first sod was then proceeded with. Miss Leone, daintily garbed in white, and looking the very picture of charming and youthful femininity, placed her foot upon the ribbon-bedecked shovel and the first sod of the new Alcazar Theater was turned. Miss Leone then addressed the spectators, and her speech was so clear, charming and well expressed that it must have found instant response in the minds of all present. She said she felt honored at being called upon to perform the ceremony, and wished to re-echo the many kind wishes already expressed for the success of the enterprise. If those concerned would be governed, as she knew they would be, by the highest ideals, and would produce nothing but what would be moral, refined and elevating, the theater could be nothing but a blessing and a help to the citizens of the district. In conclusion Miss Leone said: "May God bless the enterprise, and may all concerned reap the success they deserve."

LYTELL-VAUGHAN COMPANY CLOSES

After the most successful run in its fourth consecutive season at Harmanus Bleecker Hall, Albany, N. Y., the Lytell-Vaughan company has closed in order to allow the Messrs. Shubert to redecorate the house for the Fall season. Last week was the occasion of a monster farewell offering, and the crowds that attended Madame Sherry gave ample evidence of the high regard in which the capital patrons hold the Lytell-Vaughan Players.

It was with much regret that Mr. Lytell closed at this time, as he had planned for three weeks more, consistent with the record of the past three seasons, which have averaged twenty-five weeks. The company has played this season to bigger and better business than ever. Much of the success has been due to Mr. Lytell's policy of giving nearly every other week a musical comedy with lavish mountings, scenic environments, a large "real" beauty chorus, pony ballets, and an augmented orchestra. From this it can be seen that Lytell does not stint, and the box-office reports show that he has the right idea.

EX-GOVERNOR HEADS STOCK CO.

All Salt Lake City is agog over the fact that Huber M. Wells, the first Governor of the Beehive State, for years leading man of the Home Dramatic Club, was coaxed from private life by Manager Garrett, of the Utah Theater, to play the title-role in *Puddin' Head Wilson* all last week.

Ada Dwyer Russell, who has appeared in many successful plays of recent years, was co-star with Mr. Wells, playing her old part of Roxy.

The leads were supported by an excellent company, in it being Richard Vivian, J. Frank Burke, Robert McKim, Frank Johnson, Arthur Morse Moon, Ronald Bradbury, Prescott Erickson, Harmon Wright, James Ellis, Regina Connell, Fanchon Everhart, and Alice Conrad. Gavin Young directed.

"NEER-DO-WELL" IN HARTFORD

Poll's Hartford Players are this week offering *The Neer-Do-Well* for the first time in that city in stock. With Grace Huff and A. Romaine Callender pleasing in the leads, this company last week produced *The Rosary* to the usual good business. The play, staged by George E. Lask, was capably presented. Edmund Elton was strong as Rev. Brian Kelly. Frank Kirk interpreted the



Bridgman, Edmonton.

JOLLY DELLA PRINGLE.

No one would think from looking at Jolly Della Pringle that she is a pioneer. Yet no individual actress has done more than she to invade the unbroken places of Canada and shed the genial light of her bright personality around her. She was one of the first to conduct a permanent stock company in places which are now being sought out by other visiting attractions, sometimes in overplus. She has been strikingly successful in Edmonton, among other distant Canadian towns, and at the Majestic reaped a handsome reward for her sincere efforts. In current parlance, she was successful because "she delivered the goods" and gave the public what it paid for.

She gave western Canada the first really good stock company at prices below \$1, and she is a general favorite with her audiences wherever she appears. The public appreciates sincerity, honesty, and ability, and these qualities Miss Pringle possesses.

Most of her plays are royalty dramas, though she has scored in old-time favorites like *East Lynne*, by way of change. Miss Pringle loves stock work, as many players of versatile qualities do, and declares she will stay in it. "That's my line and my husband's line," she declares. Her husband is C. K. Van Anker, who is associated with her.

They do not belong to the fly-by-night class who occasionally turn up in the remote regions. She and her husband have thousands of dollars invested in scenery and costumes, and the members of their company are regularly paid their salaries. Whoever has even remotely come in touch with Jolly Della Pringle forms a liking for her, and wherever she may next locate in her favorite field of endeavor *Tam Mianon* wishes her good luck and the success she deserves.

PRESENT FOR ROMA READE

Manager Murray, of the Auditorium, Ottawa, and the members of her company recently united to present Roma Reade with a beautiful gold watch bracelet as a birthday gift. Miss Reade's popularity can be readily gauged by this spontaneous action. The donors were: Mildred Johnson, Lucy Browning, Edythe Alys, Yvette Paul, Helen Earl, and Manager Murray, Will Stevenson, Jack Gordon, Frank Priestland, Company Manager Elting, Lyle Harvey, Joe O'Leary, and Ambrose Flynn.

NEW PITTSFIELD PLAYERS

The Pittsfield Players, Pittsfield, Mass., were introduced to local theatergoers recently in an excellent production of *When Knighthood Was in Flower*. The organization has a new director, new scenery, new costumes, and is under new management.

CAPABLE CO. FOR WINNIPEG

Ann Bronough appears this week at the head of a strong company at the Winnipeg, in *The Girl of the Golden West*. The company will play indefinitely in the Canadian city and appears to be certain of success. A. H. Van Buren is playing opposite Miss Bronough in the leads. Adele Farrington, a well-known stock actress, is playing second business with the company. Ann Bronough recently closed a long season with the Wright Huntington Players in St. Paul, Minn.

LEAH WINSLOW AT CRESCENT

The new leading lady to be seen at the Crescent Theater, Brooklyn, when the company reopens in September, will be Leah Winslow. Walter C. Masson will again be stage director.

role of Kennard Wright, with Helen Valley and Gilberta Faust in the ingenue and sou-brette parts respectively. The current week's offering is the strong drama *The Ne'er-Do-Well*, for the first time in Hartford in stock.

PORTLAND, ME., NOTES

Tom Barry, who has been playing the comedy parts with B. F. Keith's Portland, Me., stock, finished his engagement Saturday night, to start on the road with his own production, *Silk Hat Harry*. Mr. Barry has chosen a reasonable time for his venture, for, according to our local correspondent, "Mr. Barry has made many friends in Portland, having played a number of seasons here, all of whom regret to see him go."

Franklyn Munnell, lead with the Jefferson Theater Stock, has been taking a vacation in the Maine woods. His friends welcomed him last week in *When We Were Twenty-one*.

"Sweet Pea Night" was held Thursday night at the Jefferson, when the patrons presented their favorites with bunches of sweet peas.

Frances Nordstrom, the leading lady of the B. F. Keith Stock, sprained her ankle quite badly on leaving the theater after Tuesday evening's performance. Miss Nordstrom was unable to finish the week, and her understudy, Loretta Healy, played the lead very satisfactorily. The part was Mignon in *The Girl in the Taxi*.

HUNTINGTON DESERTS STOCK

Wright Huntington, of the Wright Huntington Players, St. Paul, will, according to report, be found in the vaudeville ranks next season. It is understood that Huntington is to appear in a dramatic one-act playlet.

Manager J. Fred Miller, of the Huntington company, and Mrs. Miller are spending their vacation in Providence, R. I. They are expected back with the St. Paul organization next week.

WASHINGTON LIKES ANTHONY

Carl Anthony, now in his third week as leading man with the Columbia Players, Washington, D. C., appears to have struck the fancy of the capital theatergoers, and is fast becoming a favorite. He is appearing this week in *The Barrier*. Last week Anthony scored as Jeffrey, the Joseph Holland role in *A Social Highwayman*. Stanley James portrayed Hanby, while Helen Holmes was pleasing as Eleanor Burnham.

SHERMAN NOT TO RETURN

A popular leading man is to be lost to Harlem theatergoers. Lowell Sherman, who went on his vacation two or three weeks ago, has decided not to return to the Harlem Opera House when it reopens for the new season. He will rest for a while longer and will probably then be seen in a Broadway production.

NEWCOMERS IN SAYLES CO.

Five new members, last week, joined the ranks of the Francis Sayles Stock company, now in its fifteenth popular week in Richmond, Ind. The newcomers are Del Sheridan, E. J. Wohlfield, Guy Harper, Grace O'Connor and Ada Simpson, and they promise to become favorites.

Charles Pullen and wife have left the Sayles players to join the Winifred St. Claire Stock company traveling in Illinois.

STOCK NOTES

Madame X was well given by the Temple Stock, Hamilton, Ont., last week.

Last week the Francis Sayles Players of Richmond, Ind., offered Brewster's Millions.

Madame Sherry drew big business for Polk's, Bridgeport, last week.

Frank Fielder has been announced to join the Gaiety Players, Hoboken, N. J., Sept. 1.

Mildred Hyland has joined the William Morris Players at the Washington Theater, Detroit, Mich., as ingenue.

Rogers Barker joined Polk's Scranton company this week and will finish the stock season.

Virginia Millman is to open as leading woman with the Magnate Stock company at Wichita, Kan., Aug. 18.

Louis Benson, of the Alcazar Theater Stock company, San Francisco, is visiting in the East.

The Wieting Players closed their Syracuse engagement, last week, with *A Stranger in a Strange Land*.

Madame Sherry proved a drawing card for the Lew Morton company last week at the Central Park, Allentown, Pa.

Bernard Steele, director and leading man, and Maud Blair closed with the Baylies-Hicks company in Fall River, Saturday.

Josephine Fox was specially engaged by the Broadway Theater, Springfield, Mass., to play in *Elevating a Husband* this week.

Dorothy Mortimer this week replaces Emory Alton as ingenue at the Broadway Theater, Springfield, Mass.

John Lorens left Tacoma, Wash., Aug. 4, to open at the American Theater, Philadelphia, Pa., where he was leading man last season.

Mary Louise Malloy, who has been leading woman with the Academy Stock of Jer-

sey City, N. J., is enjoying a much-needed rest.

Are You a Mason? again acted as a stock vehicle at Keith's, Providence, R. I., being produced under the direction of Charles Lovenberg.

Carolyn Elberts, who after a brief vacation will soon resume with the Malley-Denison company in Fall River, Mass., is now at her bungalow, Westport Point, Mass.

A surprising and pleasing announcement comes from the Manhattan Stock of New York, that they will soon present a revival of *Uncle Tom's Cabin*.

The Northampton Players gave Hawthorne of the U. S. A. last week to good houses. Leah Winslow played the part of Princess Irma.

Wilbur Braun, a well-known juvenile in stock, is Summering at North Bessemer, Pa. Mr. Braun is planning to enter vaudeville next season with what he states is "a dramatic novelty."

Harry McKee, stage director of the Greenpoint Theater, Brooklyn, is staging the repertoire of the Charles K. K. Champlin company at Red Bank, N. J., having produced each of the six plays while in stock.

Julian Noa, of the Academy Stock company, will be the leading man of the Malley-Denison Stock company when it reopens its season at the Savoy Theater, Fall River, Mass.

May Desmond, last season the popular leading woman of the Gotham Players, Brooklyn, will open late this month in the leads for the Metropolitan Stock company in the Bronx, New York city.

The Northampton Players, under the direction of Jessie Bonstelle and Bertram Harrison, last week offered Hawthorne of the U. S. A. at the Star Theater, Buffalo, N. Y., in a capable manner.

The Polk Players of Springfield gave an excellent performance of Mary Jane's Pa last week. Louise Randolph, Carl Brickert and the other favorites were seen to advantage. Ethel Downie played Mary Jane.

Mona Hungerford succeeded Winifred Kingston last week as ingenue with the Olenzangy Stock, Columbus, Ohio. The bill was Sardou's *Diplomacy*. Miss Hungerford was lately seen at the Children's Theater, New York.

Utica patrons have long been awaiting the stock performance of *The Fortune Hunter*. Last week they were gratified by an excellent production of the comedy by the Wilmer and Vincent Players at the Majestic.

ANGLO-CANADIAN BOOKING OFFICE

Important Move to Supply the Dominion with All-English Attractions

In the belief that there is room in Canadian territory for the expansion of English managerial activity, a trio of Britishers have linked up under the name of the E. Oswald Brooks Booking Agency, with offices at 442 Birk's Building, Montreal—respectively, E. Oswald Brooks, Horace Judge, and Basil Horsfall.

For the past twelve months Mr. Brooks has been touring Canada, getting acquainted with managers from Halifax to Vancouver, and with all the representative firms in New York City, and he feels that this agency may now call itself the only British agency capable of offering Canada as a whole to British attractions. Mr. Brooks has had extensive theatrical experience in Britain, having managed three London theaters, dozens of first-class road shows, and for six years (1904-1910) owned and managed the Grand Theater, Swansea.

Horace Judge is our old friend, long associated with the C. B. Dillingham interests, who has so ably managed the Princess Theater, Montreal, for the past four seasons. The knowledge of local conditions he brings will be of tremendous value to the agency.

Basil Horsfall is a newcomer, but also a man of wide experience in England and her colonies. His forte is music, with excellent side lines as press agent and booking manager. He is an operative composer of note, and scores from his pen have been successfully produced.

The first company to open in Canada under the Oswald-Brooks direction will be Lawrence Brough and his all-English combination, direct from London, playing Sir Francis Burnand's farcical comedy, *The Lady of Ostend*, which is scheduled to play the K. & B. house at Montreal for Labor Day and all week proceeding thence, by easy stages, across the Canadian continent to Vancouver, and back again to Halifax, N. S., by about the end of April, 1914. The second will be Matheson Lang, Hutin Britton, and London company, which follows the same route, opening at Montreal in early October. The third on the list is the Thomas Quinlan English Opera company, consisting of two hundred members, orchestra of seventy-five pieces; international stars like Felice Lye, John Coates, and no less than three ex-Covent Garden prime donnas. This huge aggregation has to travel by special train everywhere, and carries ten baggage carloads of scenery and properties. The Quinlan company started on its second world trip last May from Liverpool, and has already played all through South Africa, leaving Cape Town July 18 for Melbourne (Australia), to fulfill an eight weeks' season in that city, and an

eight weeks' season in Sydney, N. S. W., under the direction of the J. C. Williamson syndicate. From Sydney they sail direct to Vancouver, and open the Canadian tour at Victoria, B. C. Jan. 29, proceeding across Canada, with halts only at Vancouver, Calgary, Edmonton, Saskatoon, Regina, Winnipeg, Fort William, Sudbury, Peterborough, Toronto (three weeks' season), Hamilton, London, Kingston, Ottawa, Montreal (three weeks' season), St. John's, N. B., and Halifax, N. S.

The Oswald-Brooks Agency ask THE MIRROR to emphasize that they have no desire to act in opposition to American managers; they do not for a moment imagine that they will ever supplant the American road attractions which regularly cross the line each season and are so welcome in Canada. This agency will confine its operations strictly to Canada, and it is an open secret that many weeks in the height of the season the principal Canadian theaters (more especially in this true of western Canada) are very hard pressed to find sufficient attractions to present to their patrons. The Oswald-Brooks Agency will undoubtedly find a true field for endeavor in supplying these theaters with the best class of British attractions without in any way being harmful to the New York producing firms. The fact that such men as C. F. Walker, W. B. Sherman, Amb. J. Small, E. R. Hackett, and other Canadian theatrical magnates—in addition to all the New York representative firms—have welcomed their advent with open arms should go far to encourage Messrs. Brooks, Judge and Horsfall, if indeed any such encouragement were needed.

Arrangements have been concluded whereby many of the most prominent of British players will undertake tours of Canada under the direction of this agency; and, although no doubt the agency will have some imitators endeavoring to take advantage of its missionary endeavors, the fact that it has gotten in the first blow should quite easily ensure premier place for the Brooks Agency in the Canadian field.

HERSHEY A THEATER MAGNATE

Milton S. Hershey, the chocolate manufacturer, it is reported, has started Architect A. Emilen Urban, of Lancaster, Pa., at work on plans for a \$250,000 theater to be erected at Hershey, Pa. The playhouse, which will seat 2,000, is to be part of a building that will also contain a small audience room, a ball-room, public library, and other pleasure providers. The plans are for the building to be set in the center of the town surrounded by a park, somewhat on

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GETTING TOGETHER

West End Theater and Grand Opera House Agreement as to Bookings

As a result of the new operative agreement between the Klav and Erlanger and Shubert interests the two popular-price houses of this city, the Grand Opera House and the West End Theater, will book attractions of both hereafter. The maximum of \$1 for the best seats has been agreed upon.

Confirming this alliance under the recent compromise, Manager Sherman Brown of the Davidson Theater in Milwaukee, on receipt of a telegram from Klav and Erlanger, announced a similar arrangement for his house. And Milwaukee is only one of the cities affected by the new policy. The Shubert Theater in Milwaukee will be operated by Ray Comstock as a stock house. All of which means that the theatrical business throughout the country is being completely reorganized and freed from the baneful conditions of offensive competition.

the style of European and South American civic centers. Mr. Hershey's investment is more of a public spirited action than a business venture.

EDNA GOODRICH WON'T

She Denies Report That She Will Marry a Duke

When Edna Goodrich returned to New York on the *Imperator* last week, two newspapers carried stories that she would marry an English nobleman on New Year's Day. One even went so far as to say that she was engaged to a Duke, and bought back with her a \$20,000 pearl necklace and French building, supposed to be gifts from the Duke. Miss Goodrich did not see any newspaper men, she says, nor is there any truth in the stories. Tarkington Baker, general manager for Arthur Hopkins, says that there was not the slightest authority for any such statements.

Miss Goodrich will appear as Evangeline in the big production of the romance at the Park Theater, Sept. 29.

ARMSTRONG CAN'T STOP IT

Application to Prevent "Alias Jimmy Valentine" from Going into Pictures is Denied

One of the first important cases to settle the question what playwrights have to say about their dramas going into motion pictures was settled when the New York Supreme Court denied Paul Armstrong's application for an injunction. Mr. Armstrong asked that the Liebler Company be restrained from using *Alias Jimmy Valentine* for film purposes, and incidentally from leasing it to stock companies, on the allegation that the producers had fallen behind in the payment of royalties. He said he had decided under his contract to abrogate the agreement covering not only Jimmy Valentine, but *Blue Grass*, *The Deep Purple*, and *Salome Jane*. The court promptly denied his application.

Affidavits were filed by Theodore A. Liebler for Liebler and Company, and by Theodore A. Liebler, Jr., for the Liebler Company. They stated that Mr. Armstrong had been paid \$75,000 in royalties to date for *Alias Jimmy Valentine*. The statement was also made that the play was written in five days on ideas furnished by George C. Tyne, of the Liebler Company. It was produced within a month after Armstrong had agreed to write it, and the firm spent \$15,000 on it.

The story is that Armstrong came into the Liebler office one day with a play that he wanted to sell to Mr. Tyne. The latter didn't want the play, but he did want some O. Henry stories, of which he had just acquired the rights, dramatized. One of these was "The Retrieved Reformation." He had very definite ideas of just how he wanted the story developed, and he outlined the plot carefully to Armstrong. The latter came back with the dialogue within a week.

An attorney in the case remarked that \$75,000 was rather good pay for five days' work.

MUSICAL STOCK

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NEWS OF OTHER CITIES

BROOKLYN

Meistrs and Heath, with their Georgia Minstrels, divided headline honors with the Five Old Soldier Fiddlers at the New Brighton Theater Aug. 4-6. Among the other prominent vaudevillians on the bill were: John R. Henderson, Grace Avery, Mabel Harris, Eddy Howard, Mosher, Hays and Mosher, and West and Van Bickles.

The return of Nance O'Neil to Henderson's Music Hall was a welcome event. She appeared in a playlet, "In Self Defense," and received an ovation. Others on the bill were: Billy Arlington, Will Oakland and co., Lois Merrill and Frank Otto, Violinski, Moore and Young, and Arlene Oswald.

Members of the Keith-Bushwick Stock co. were seen in production of "The Millionaire" at the New Brighton Theater. The play, which was a success, was a production of the Keith-Bushwick Stock co. and was a success. The play, which was a success, was a production of the Keith-Bushwick Stock co. and was a success.

ALBANY

George Evans' "Money Boy" Minstrels at the Empire Aug. 1, drew large audiences and won a genuine hit. The entire performance went with a dash and blitheness that was delightful.

At Harmanus Bleeker Hall the Little-Vanham Stock co., for the closing week of their engagement, gave Madame Sherry, which proved the most successful musical attraction of the entire season. The principal roles were admirably sustained by Bert Lorell, Fay Baker, Evelyn Vaughan, Frank Sylvester, J. Francis Kirk, stage-manager, and Alfred J. Bessell, musical director, are deserving of the greatest praise.

Proctor's for the week of Aug. 4 played crowded houses. The list included Jim Williams, Mattie Phillips and Boots Allen, John G. Hanson and co., Kendall Trio, Hays and Mosher, Harwood, Bickles, Mabel Carey, Alvin Brothers, and Artie Gilman.

Manager Robinson, of the Albany Grand, offered an entertaining bill to good business. The chief acts were Charles Bachmann and co., Dan and Turner, Arthur Rigby, the Musical Kiddies, Alice De Garmo, Adams and Fletcher, and the Pathe weekly films.

The Morton Opera co., at the Colonial week Aug. 4, won a notable success by their breezy rendition of "The Ambassador of Mr. Pim." Mr. Kohl as Mr. Pim scored a strong hit. Business continues big.

The regular burlesque season at the Empire opened Aug. 5 with the Beauty Parade co., to be followed by Joe Hart's "Barber of Seville." Manager E. M. Hart announces the opening of the regular season at Harmanus Bleeker Hall Aug. 22, when Kitty Gordon appears in the "Enchantress."

The Aerial Lesters, Wheeler and Goldie, and the Hirsche Brothers were headline acts this week at Electric Park.

ROCHESTER

Pinero's Trelawney of the Wells, with Ann Murock in the title-role, was the offering of the Manhattan Players last night. Miss Murock scored, as well as Marie Brown, who was seen as Tom Wrench. Gus Waldron, Thomas Hamer, Frank Kemble, Honore Connette were excellent in the support.

The Temple Theater co. offered Owen Wister's "The Virginian," with Vaughan Glaser and Fay Courtenay in the leads. This co. closed Saturday night, and their going is regretted.

Jack Chaban is pleasing the audience at the Gordon Theater Aug. 4-5 with his dainty and character songs. Picture films are shown here.

Louis Mann is in new play, "Children of To-day," by Clara Lipman and Samuel Newman. It will be seen in this city in September. Mann is now under the Shubert management.

The feature at the Family for Aug. 4-5 is "The California Four," colored comedians. Others are: Tom and Mary, Anna Rodell in "Going to the Club," Bob McDonald, Scotch musician; Fay O'Neill, singing comedienne, and "Big Jumbo," the grizzly bear.

Feature reels at the Grand July 31 drew large crowds. Robert King of Rialto at Victoria Aug. 1, to good business.

Moore Carnival, under auspices of Rochester Ladies, No. 113, Loyal Order Moose, opened at Bay Street Circus Lot, Aug. 4.

Manager Fenwick, of the Family, announced that this house will continue with vaudeville, negotiations to join a burlesque wheel having failed.

Genesee, Hippodrome, Pithulish Hall, and Colonial, moving pictures, Aug. 4-5, to good business as ever.

JERSEY CITY

A well-arranged dramatization of "Isahma" was a winner at the Bergen Airframe by the Acorn Stock co. Aug. 4-5, to immense patronage. Augusta West is the new leading woman, and in the part of Claudia was all that the author of the book could desire. Miss West is a competent woman, and although a member of this co. all season, this is her first chance as leading woman. The comedy "Benjamin Sheldon and Charles Riley" were immense. E. D. MacMillan had a fat part as the Judge, and he played it in a clever manner. William Ingram was the villain, and W. Fred Wagner as Alfred. Marie Clifford as Mrs. Walsh, Mrs. Furr as Anna Worth, and James Marr as Herman were all reliable. The stage management was perfect.

The Lee Cabin and Jersey Airframe are doing a large business, and Manager McCarthy is directing the patrons a great show. The Colonial Minstrel Troupe of seven men do a wonderful singing act, handsomely costumed, and it is a big hit. The Operatic Kids (boy and girl) also scored, with the boy a fine piano player and the girl singing difficult operatic arias. A good minstrel act is by McBride, Cockley and Milo, and the Musical House, the Joe Small Musical Trio, and Joe Longstreet's Illustrated Songs are a team of acts that give the patrons of these airframes the best of satisfaction.

An excellent vaudeville bill is put on in the

rustic theater at Palisades Park Aug. 4-5, to very good patronage. Marie Stoddard heads the bill with clever songs and characterizations, assisted by Joseph Kennedy and co. in a sketch. The Street Players of Paris, a musical act; the Four Hall Brothers, Emmet and Emmet, Margie and Wood, and Signor Corti.

The New was a much pronounced at the Hudson Theater, Union Hill, Aug. 4-5, to the usual big business. It was a clever production. A Romance of the Underworld Aug. 6-10.

WALTER G. SMITH.

NEWARK, N. J.

The Payton co. presented Divorcée at the Newark Aug. 4-5. Mary Service in the role of Ophelia, the wife, gave further and convincing proof of her ability as a comedienne, and in everything what she did showed her appreciation of the art of refined comedy. She played with delightful restraint and arrested any tendency she might have felt to contribute to the scenes of travesty that several of her associates in the cast occasionally create. Much to the regret of the Payton patrons Miss Service closes her Newark engagement Aug. 9. Claude Payton was excellent as Henri Des Prunelles. In fact, the entire cast gave a worthy performance. Next week, A. Backus's "Romance" with Mabel Estelle and Claude Payton in leads.

The Tenderfoot was admirably presented at the Olympic Park Aug. 4-10, with Phil Hyley in Mr. Carle's role. Others in the cast were Arthur Burley, Jack Henderson, John Warner, Gustave Blum, Laura Jodray, Henrietta Lee, Maudie Foster, Irene Hamill, Charles E. Morrison, John Fleming, George Averill, Al. Wilson, Sherman Miller, Mabel Elliott, and Anna White.

Mabel Estelle has returned to the Payton forces after a few weeks' motoring in New England.

Ferne Rogers, formerly prima donna of the Olympic Park Opera co., is suing for \$160, two weeks' salary, because, she says, the contract was broken. Miss Rogers quit because of pique at the offering of a minor role, when she alleges, she had been aimed to sing important parts.

GEORGE S. APPLIN.

SAN FRANCISCO

At the Columbia Quo Vadis opened Aug. 3. The house is doing well with its pictures.

The Alcazar offered Benito Barriale in Hawthorne of the U. S. A. on Aug. 4. With her are Forrest Stanley and Howard Hickman. Next attraction will be "The Boon of the Bancho," in which the little star has heretofore won success.

John Mason at the Cort has made As a Man Thinks the talk of the day. This is his last week, after which comes Les Miserables in pictures for one week.

At the Bayview The Traffic was given Sunday night, Aug. 3, to a big house. In the cast were: Laura Adams, Nana Drayton, John Livingston, Clara Sinclair, and Lois Bolton.

Jacobs Adler gave his farewell performances, matinee and evening, at the Valencia Aug. 3. The Western Trio has been a success.

The Orpheum presented another star bill, which included the Bell Family Hamill and Abbatte, Divine and Williams, Taylor Holmes, Valerio Sestetto, Amelia Keir, Gus Edwards co., and Watson and Sables.

The Empress has The Girl in the Vase, with George Richard and co. The management offers to secure husbands for women if they appear on the stage. Six ladies so far have come to the front, and there are twelve more applications on file.

Pastor's has Emma Carno, a musical conception of September Morn, and other good acts.

The Wilbur, the new house in the Mission, is running vaudeville, comic opera, tableaux, and pictures, and is doing well.

The American has Peck's Bad Boy with Ed. Allen, and Charles Albin's Twentieth Century Girls.

SPOKANE

Manager Charles W. York, of the Auditorium, has booked The Passing Show of 1913 for three night performances, Aug. 18, 19 and 20.

Plans are being discussed at Ocor d'Alene, Idaho, for transforming the Monaghan Building into a theater for road attractions. Several of the business men have taken the matter up and it is probable the deal will go through. Earl Kendrick, of Kendrick, Idaho, is one of the prime movers.

The University Quartette, comprising the two Arney Brothers, Grand and Betty, is filling an all-summer engagement at the Glen moving picture theater, and is making a decided hit.

CINCINNATI

The Ben Greet Players opened their return engagement of two weeks at the Zoo Aug. 4 with Marks and Faces, the old English comedy by Tom Taylor and Charles Reid. A great deal of interest attached to the opening performance of this old comedy, that is so seldom given now. It was repeated Wednesday matinee. Other bills for the week of Aug. 4 were Taming of the Shrew, The Tempest, Romeo and Juliet, Midsummer Night's Dream, The Merchant of Venice, Much Ado About Nothing, Twelfth Night, and the double bill Pandora and Creatures of Impulse. Better crowds were in attendance than when the last engagement was played, owing to better advertising. John C. Weber and his Prigs Hand continue their engagement until Aug. 10. Harry and his Italian Band come for the rest of the season. Two concerts daily are given.

The crowds at Keith's continue. The bill for week of Aug. 3 included Empire State Quartette, easily the headline; Lordie, the blind violinist; Woodford's Animals; Jones and Dwyer, the Boncleres; O'Brien, Dennet and O'Brien, and the moving pictures of Cincinnati and vicinity.

Howard's Troupe of Bears and Dogs is the headline attraction at the vaudeville theater, Chester Park, week of Aug. 3. Others on the bill being Lewis Sisters, Harry Bosty, Clotilde and Montrose, and Santucci. The Colonial Minstrel Maids follow.

The vaudeville bill at Omar Island for week Aug. 3 included Glimmy, May and co., Lora and Leslie, Hucel Brothers, and George Dora.

The first announcements for the season have been made. The Olympic, the home of the Progressive Burlesquers, opens Aug. 17 with Aquilana's Monte Carlo Girl. This is the preliminary season. The regular season opens Aug. 24.

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with Blanche Baird's Big Show. The new lessee of the Olympic are Jackson and McMahon, prominent picture men of the city. The Walnut is announced to open Aug. 24, though neither the attraction nor the policy of the house has been made known. JOHN KENNEDY PRODUCE, JR.

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AMUSEMENTS the COUNTRY OVER

ALABAMA.

MONTGOMERY.—EMPIRE: Week of July 28-4 Allen and Kenna's Aviation Girls in tabloid plays, Madame Fie and King Co. Co.; very pleasing performance to large audiences.

CALIFORNIA.

SAN DIEGO.—SPRINGFIELD: Frank Cooley co. 2-5. **LYCEUM:** Lyceum Stock co. in The Paris Graduate July 28-3; see production; big business. The Man of the Hour 4-10. **EMPIRE:** Whitton and Merrick. Gilmore and La Tour. Hugh Herbert and co. Dolls and Mack. Graham and Davis. Models De Luxe. Elliott and West. and pictures 28-3; good bill; fair business. **FORSTER:** J. White and co. Eugene and Bingham. The South Trio. Emma Francis. Hilbert and Kennedy. Morris and Bassey 4-10. **SAVOY:** Harry Fisher and co. Those Four Kids. Adair and Hickey. Ed. Vinton and his dog. **EMPIRE:** Gilbert Loomis. The Girls from the Golden West 28-3; see bill; usual business. **ALLIANCE:** Hawaiian Sensations. Belle Oliver. Coogan and Cox. The Police Inspector. The Florence Trio. Alfredo 4-10. **PRINCESS:** Terry and Frank. Two Morris. Lee Kinsbury and pictures 28-3; fair to fair returns. **PICAYUNE:** 1913. **PLAZA QUINN.** MAJESTIC. GRAND: Motion pictures; all doing good business. Frank Thorne will succeed Mr. Clibben as stage director of the Lyceum Stock co. The pupils of the San Diego School of Expression have come on their second annual summer theatrical tour. They will visit adjacent cities once a week and will present plays rehearsed in the school during the past season.

OAKLAND.—MACDONOUGH: The Passing Show of 1913 July 28-31; great production to capacity houses. **LIBERTY:** Bishop's Players presented The Girl in the Taxi 28-3; good attraction to satisfactory attendance. **COLUMBIA:** Dillon and King in Gross Grass 27-3; performance and attendance good. **ORPHEUM:** The Bill 27-3; headed by Marjorie Rameau and Willard Mack; usual attendance. **IDORA PARK:** Ferris Hartman and Mindell Kingston in The Wizard of the Nile 27-3; performance well rendered; business fair.

MODesto.—MODesto: Everywoman, with Belle Jane Wilson, the title role, made a very favorable impression July 30 to 8. R. O. 1913; Vaudeville and moving pictures 30, 37; fair bill and audience. Dick Wilber co. in The Lion and the Horse 31 pleased a large audience. **STAR AND LAMAR:** Moving pictures. **SACRAMENTO.**—ACME: A Japanese co. now touring the State has closed a five days' engagement here. The co. consists of fifteen men and three women, and they have a repertoire of Japanese tragedies, dramas and comedies. Japanese only are admitted to the plays.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Dark. **BURNS:** Burns Stock co. in The Man from Home July 28-3; capacity all week. **WILDER:** 4-9. The Man from Home 11-16. **ELTING:** Husband 18-20. **BILL:** 28-30. **EMPIRE:** S. and C. vaudeville 30-1; good business.

CONNECTICUT.

STAMFORD.—ALHAMBRA: Edison's Talking Pictures July 30-3 drew curious and interested houses to see the wizard's latest wonder. The Battle of Gettysburg 4, 5 to large and appreciative audiences. Primrose and Dockstader's Minstrels 8. Messrs. Gerónimo and Miller have taken over the management of this house and will run one-night stands for the first time in a number of years.

FLORIDA.

JACKSONVILLE.—DUVAL: Photoplay. **QUINCY:** Quinco 2-5. **ORPHEUM:** George Aumer and Midetta. Nikko Japanese Troupe. Shrinier and Richards. Carl Statner and the Deacons July 27-3; fair bill and business. **ORPHEUM FARM:** Fred Owens, C. W. Ritchie. Frank Glendon. Mabel Finner. **STAR:** 27-3. **EMPIRE:** Joe McCallahan. George Otto. and McGowan and Harris 27-3; good business.

GEORGIA.

MACON.—GRAND: Moving pictures week 4-9. **PALACE:** Doc Baker; splendid singer to large crowds; good pictures. **LYRIO:** Joe Elliott; pleasing singer; fair crowds and good pictures. **MAJESTIC:** Musical comedies, excellent pictures and music. **PRINCESS:** Fine pictures and entertaining music to good houses. **DUBLIN:** Local theatregoers are awaiting with interest the opening of the new theater, to be called the Bertha. It will seat 1,500 and is being planned on a modern scale back of stage. T. W. Hooks, the licensee, promises an opening about the middle of September.

ILLINOIS.

EAST ST. LOUIS.—AVENUE: Vaudeville and pictures headed by Marcella's Tropical Trippers 6-9. This act is a rare treat. Archer and Ingersoll received continued applause. Others are: Billie Barker and Irene May. Manager Krper is running only high-class vaudeville and is also running the best films. **REDMOND'S AIRDOME:** High-class pictures to large audiences 10-15. Manager Redmond is giving the people what they request—high quality films. **LYRIO:** Home of first-run pictures has had full houses nightly. **HARK:** Pictures to fair houses. One of the coolest houses in East St. Louis. **COLONIAL ORPHEUM.** HOME. **STAR.** ST. CLAIR. **TWENTY-FIFTH STREET** (airdome): Are all doing a booming business.

DECATUR.—POWER'S: Knickerbocker Stock co. week of 3; good business. **EMPIRE:** Week of 3; I Should Worry and In Wrong opened to good business. **THE DECATUR TRADERS** and **LABOR ASSEMBLY** has engaged the German and Robbins United Shows to furnish the entertainment part of the carnival that opens Aug. 11. The purpose of the carnival is to raise funds for entertaining the Federation of Labor here next October.

URBANA.—ILLINOIS: Dark. **AIRDOME:** Good business during heated season. **Twin City Chautauque** opened July 31. Homer Fair, a summer resort conducted by the Illinois Traction system near here, has done a large business during the warm weather. Summer school students of the University of Illinois presented Merry Wives of Windsor. **TAYLORVILLE.**—PORT'S HIPPODROME: Great Fred Sobotta, Mabel Fisher, and Vernon and Nazel July 28-30; excellent attractions to capacity. The Watermelon Quartette, with moving pictures, 1, 2, delighted large audiences. Tommy Jannus, the aviator, has been here calling on friends.

CHAMPAIGN.—WALKER OPERA HOUSE: Dark week 4. **VARIETY:** Good films to satisfied patrons. **LYRIO:** Good films and satisfactory business. **WORK** is progressing on new motion picture house which is being erected here.

INDIANA.

CRAWFORDSVILLE.—MUSIC HALL: Dark July 28-3. **PRINCESS:** Moving pictures 28-3; splendid crowds; well pleased. **JOY:** Pictures 28-3; good business; well satisfied. **THEATRIUM:** Pictures 28-3; good crowds; pleased. **ABO:** Pictures 28-3; good bills to well-filled houses.

FRANKFORD.—BLINN: Dark July 28-3. **PRINCESS.** IDEAL. ROYAL PALACE. FAMILY AIRDOME: Pictures 28-3; good business. **WALLACE:** Wallace Shows 4 played two large audiences.

RICHMOND.—MURRAY: Sayles Stock co. in Brewster's Millions week 4; crowded houses all week. This week, Hello, Bill, Hagenbeck-Wallace Circus 9.

ANDERSON.—GRAND OPERA HOUSE: The 1913 season will open at Grand Opera House with the Earle Stock co. on George Chellis will be local manager of the Grand.

MICHIGAN CITY.—ORPHEUM: The Shepherd of the Hills 2; good house; pleased. The Missouri Girl 3 delighted large audience.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Dark. Manager M. O. Ellsworth leaves 9 to attend the triennial convocation of Knights Templar at Denver. Stage-Manager M. M. Kichella, of the Metropolitan, is building a fine bungalow here. Howard Walsh will be with the Eastern Troupe of the Hills co. the coming season. He was with his Hopkins last season. George M. Feunber, who has been with the Alhambra Hippodrome in Chicago, has arrived in Waterloo, to take up his new duties as manager of the Alhambra in that city. The opening of which is set for 17 A. A. Rudenfeld, who has been manager of the house, goes to Davenport to take the management of the Alhambra. Wedgewood Nowell is due in Des Moines next week to take up direction of the musical comedy stock co. that Hilbert and Bitchell has booked for the Princess. After a long engagement at the Waterloo Theater, in Waterloo, the Al. Gorrell Stock co. has closed and will go to the Princess in Mason City for an indefinite engagement. Talking pictures will follow at the Waterloo. Manager P. M. Johnson, of the Orpheum Theater, at Mason City, has arranged for the erection of a new two-story theater building in that city.

FORT DODGE.—PRINCESS: Feature film. James K. Hackett in The Prisoner of Zenda 1, 2, and two matinees to capacity houses. Talking pictures 11-15. Barnum and Bailey Circus 20.

NEWTON.—Lester Lindsey co. (under canvas) played to capacity week of July 23.

KANSAS.

HUTCHINSON.—RIVERSIDE PARK: The Bob Barrow co. in The Tale of Jor July 27-3 pleased good business. Week 8: Neary and Miller comedians and dancers; Samora Family of aerial artists; Great Roberts sensational strong man; McGrath and Fred Marshall comedy act. **STREET FAIR GROUND:** Blazing Brothers' Circus 20; two performances.

FORT SCOTT.—AIRDOME: The Wolford Stock co. played to only fair business week ending 2; co. only fair. Plays given: A Marriage of Convenience. Mrs. Casey Jones. The Law of the Horse. Alaskan. The Bell. The Andrus-DeForest co. opened 4 for one week.

MAINE.

PORTLAND.—S. F. KNITH'S HIPPODROME: Permanent Stock pleased big business in The Girl in the Taxi 4-9. Sidney Toler and Frances Nordstrom in the leads. **JEFFERSON:** The Jefferson Theater Stock: Adeline Klem and Franklin Munnell in the leads to capacity in When We Were Twenty-one 4-9. **NICKEL:** Motion pictures featuring O. P. Harris; continuing good business. **LYRIO:** Vaudeville and photoplays to good business. **CASCO:** Pictures; fair business. **PORTLAND:** Kinemacolor pictures to good business. **ROCKLAND.**—NEW EMPIRE: Al Luttriner Stock co. July 28-2 to capacity. Miss Lucas and John Dugan scored a hit. **ROCKLAND:** Work progressing fairly. The house will open with The Chocolate Soldier, followed by Within

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STAR: Motion pictures of merit to R. E. O.
MEXICO.—AIRDOME: The Gallin Stock co.
July 28-3 to capacity; pleased. The National
Stock co. Co. Gertrude and Horne 11-15 (last
week). **ORPHEUM:** Pictures; good business.
—Barnum and Bailey Circus week 28-30.
ST. JOSEPH.—AIRDOME: The Foster and
Welch Players capable presented Jim the West-
erner July 27-3, followed by His Name, the Baron.

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NEBRASKA.

LINCOLN—**OLIVER**: Dark. Opens Sept. 1. A. H. of Paradise Sept. 1-5. **ORPHEUM**: Closed for renovating and repairing. Opens Aug. 25 under a new policy. Instead of showing Orpheum attractions steadily, as it has in the past three years, it will show musical tableaux and popular pictures Monday to Wednesday, and the regular Orpheum attractions Thursday to Saturday. Lincoln will split the week with Sioux City, Ia. With the change of policy there has come a change in prices, the prices having advanced from 50 to 75 cents. **LYRIC**: La Barre, Gerald and Griffin, and pictures 4-6; Lewis, Griffin and Lewis, Weldon and Jordan, and pictures 7-9; good business. **WONDERLAND**: This picture house put in a new scale of prices the first of the month. Instead of 5 cents to every one, the price is now children, 5; adults, 10 cents. **CAPITAL BEACH**: Creator's Hand was to have been the special attraction at the Beach 3-5, but because of some trouble with the Musicians' Union Bismarck Creators was not able to lead his band, so the engagement was canceled and the Beach will go through the week without a special attraction. Business has been very good despite the terrific heat. **Nebraska State Fair** Sept. 1-5. Barnum and Bailey Aug. 11.

NEW HAMPSHIRE.

DOVER—**ORPHEUM**: Edison's Talking Pictures July 26, 28 at increased prices. Wells and Fisher Jennings and Wilson, and good pictures played capacity 35-2. **LYRIC**: "Pamona" Talking Pictures, Madame Flower, and the Fox-Trot delighted capacity audiences 28-2. **RUSTIC THEATRE, CENTRAL PARK**: The Brinkley Girl, by J. W. Gorman's excellent co., more than satisfied his business 28-2.

PORTSMOUTH—**THEATRE**: Arthur Morris, music and comedy. D'Almeida Sisters, singing and dancing, and photomylars drew 4-6. Ruth Hayward, singer and dancer; Allen and Francis, singing and dancing, and pictures 7-9.

CLAREMONT—**OPERA HOUSE**: The Girl and the Baron 6 pleased fair business.

NEW YORK.

ELMIRA—**BORICK'S**: The Borick's Opera co. offered a most pretentious production of The Forsyther 4-6; capacity. Eddie Morris as Sammy Glee did his best work of the season. Walter Catlett was a clever Sir Archibald Blackett and Wilfred Young a dashing Augustus Drax. Florence Maclellan played humorously as Nancy Stanton, Grace Whitworth was an adequate Donna Teresa, and Lillian Laidlow a good Susan. Vera Velmar stepped from the chorus to the role of Dora Baby and did one of the best bits of the production. Ada Hibel, a favorite of last season, returned to the co. in the role of Mrs. Malton Housings and was accorded a warm welcome. Arthur Hall was well cast as Carajola. Fred Brown, the comedian, as Pettifer, and Lloyd Marshall, as Harry, each contributed to the general excellence of the production. The Banaway Girl 11-15. **MAJESTIC**: Alick, D'Arville and Dutton, Claude Baur, and Temple and Hiss 4-6; large and well pleased houses. **COLONIAL**: Pictures 4-9; large business. **AMUSE**: Pictures 4-9; large business. **LYONUM**: Al. Field's Minstrels. Eddie Burns and Eddie Piavella, comedians, joined the Borick's Opera co. 6, and A. W. F. McCallin became stage manager. Edna Bates, second soprano, retired from the Borick's Opera co. 2 to join The Lady of the Slingshot. Charles H. Simpson, leader of the Corners, N. Y., Opera House, has appointed May Vallet as manager of the house.

GLENS FALLS—**EMPIRE**: Helen Grace Brock co. 4-9 to R. R. O. giving excellent satisfaction. Plays first part of week. The Charity Ball, Is Marriage a Failure? The Chorus Lady, and The Lion and the Mouse. **PARK**: Kilmaster Pictures 4-9; business good. **WORLD IN MOTION**: Moving pictures 4-9; business good. **Krona**: Carnival co. (under canvas) 4-9 to excellent business. All shows giving excellent satisfaction. Reuts Brothers's Circus played Hudson Falls July 31 to crowds. C. J. Cartwright, of St. Joseph, Ky., assistant manager of Reuts Brothers's Circus, and Mary Brown, of Pittsburgh, Pa., were united in marriage at Saratoga Springs, N. Y., July 31.

SCHENECTADY—**VAN CULLEN OPERA HOUSE**: The local theatrical season was auspiciously opened 4 by Little Miss Fix-it, with Lucille Parthen in the title-role. George Evans's Minster Minstrels given a royal reception 6 by large audience. The Victim 9. Kitty Gordon in The Reckless 21. May Irwin 25. **MOHAWK**: Nell O'Brien's Minstrels 1 pleased a good-sized house. Manager MacDonald, of the Van Cullen, has announced a splendid list of bookings, all of the highest quality and all New York successes. "Ed" Levi is back again as treasurer of the Van Cullen, with William King as his assistant.

SYRACUSE—**WIETING**: The Wieting Players in A Stranger in a Strange Land 4-9 drew good-sized houses the closing week of the season. Albert Backett, Francis Murdoch, Harrison Ford, Louis McGraw, and Forrest Orr were prominent. Kier, treasurer of the Wieting, is home from a two weeks' visit to New York. Ed. Trautmann, musical director for Northern Mariette, is home for a few weeks.

NEWBURGH—**ACADEMY OF MUSIC**: Nell O'Brien's Minstrels July 31 to crowded houses; pleasing performance. **COHEN'S**: Motion pictures 4-9; good houses; pleasing performance.

BURKINER—**GRAND OPERA HOUSE**: Dark.

OHIO.

BELLEFONTAINE—**GRAND**: Manager Smith opened 5 with Vogel's Minstrels to capacity; pleased. The work of Thomas Donnelly especially noteworthy. Nancy Boyer Stock co. week 18. Winifred St. Clair co. forced to cancel on account of inability to act co. together for rehearsal. They were to play Fair Week here. Butter Brothers' new City Picture Parlor will open for business 18. **ODON** and **BOYAL**: Pictures continue to good business.

LOUDEVILLE—The Loudeville Opera House is under the new management of H. J. (Jesse)man, who is now booking attractions for the coming season.

OKLAHOMA.

MUSKOGEE—**WIGWAM**. NO. 4: Spooner Dramatic co. July 29-4; good show, to large houses. **WIGWAM**. NO. 1: Moving pictures and vaudeville to good business. **OLYMPIC AIRDOME**: Hatchison Musical Comedy co. 28-3; fair co. and business.

MALESTER. **STAR AIRDOME**: F. G. Huntington's Mighty Minstrels played July 28, 29. **YALE-MAJESTIC**: Motion pictures continue to please good business. **VICTOR FORUM**, and **LIBERTY**: Motion pictures.



=TO-DAY=

THE 1913-14 EDITION OF THE

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PENNSYLVANIA.

SCRANTON—The deal, pending for some time, for the purchase of the Odd Fellows and Arcade buildings, on Wyoming Avenue, as a site for a new theater, by E. J. Singley, of New York, has been called off. Mr. Singley represents some New York capitalists. Dan Moyle, a Scrantonian, who appeared last season in London with Officer 666, has returned to this city for a rest. While here he underwent an operation for a tumor on his growth, caused by a fall in early childhood. The operation was successful and Mr. Moyle is doing well. Mr. Moyle will be with the Sten Thief co. this season.

READING—**CARSONIA PARK**: The Amphibians, a local theatrical organization of prominence, presented their annual summer show to large and appreciative audiences, July 28-3. Their production differed from their past efforts, in that it combined minstrelsy, vaudeville, and musical farce—a feature was a girl chorus composed of club men. A handsome profit was realized, which will be utilized to beautify the club quarters. **ORPHEUM**: Wilmer and Vincent opened their playhouse with Edison's Talking Pictures, which drew his business 4-9, with daily matinees. The regular season of vaudeville commences about the middle of August.

HASTON—**ORPHEUM**: Ben Welch and his burlesquers 9. **OPERA HOUSE**: Well-liked houses patronized the opening performances of the season; satisfaction given. Bush Lang Toy, Chinese magician, presenting A Night in the Orient, was the headline act. Others: Jack Carter and Ada Bonham, Georgia Fitzgerald, Newport and Strick, and Joseph Remington and co. in a comedy playlet, The Millinery Salesman, as an added feature.

LANCASTER—**COLONIAL**: Hale Norcross and co. in A Suburban Mix-Up. Les Monforts, William Reed, Lillian Carter, and moving pictures 4-9. **Ritz Merry Minstrels**: Ed. C. Jordan and co., Hawthorne and Burt, and Walsh and Shirk 7-9; pleased very large houses. N. Hayden Hook, who has been with Keith's Hippodrome Theater in Cleveland, Ia., a number of years, has returned to this city.

WILLIAMSPORT—**VILLAMONT PAVILION**: Pearl Stock co. 4-9 in Mrs. Temple's Telegram and St. Elmo to good business. L. J. Fisk will have the management of the Lycoming Opera House again, after being engaged in other business for a few years. **LYCOMING**. **GRAND CITY HIPPODROME**: Moving pictures: all continue to draw well.

GREENSBURG—**ST. CLAIR**: Fine Featherers 6; all-star cast; had good business.

RHODE ISLAND.

NEWPORT—**OPERA HOUSE**: Maller-Denison co. in Over Night 4-9; nicely acted and mounted; big houses. Current week. The Girl in the Taxi. **FREEBODY PARK**: Bob Fitzsimmons, Babe Smith, "Don," the Talking Dog; Countess Leontine, Fivine Rogers, Tracer and Ginter 4-9; fair business. **COLONIAL**: Alina Tronzo, Teddy Dupont, Bicklow, Campbell and Hayden headed a good bill 4-9; crowds at both houses. Shea and Goldman, of New York, have taken the management of Freebody Park from 4. They have subrented the theater

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TEXAS.

EL PASO—**CRAWFORD**: Vaudeville and pictures playing to fair houses. Howard Fox, who has been operating the Tri-State Amusement Co. for the past three years as a private co., has incorporated the co. with a capital stock of \$5,000, with Dr. A. S. Cochrane, Frank S. Frickleton, John J. McCourt, and Arthur B. Schuster as stockholders. Its holdings will include all of Howard Fox's local amusement enterprises, including the El Paso, the Airdome, and the Crawford. Fox and Arthur Schuster left Aug. 2 for California to arrange to organize

a musical comedy co. for the Crawford Theater, to open about Aug. 25. It will run all winter at the Crawford. Howard Fox will return in a few weeks from the Coast and will then join Mrs. Fox at Fort Worth, where she will visit her parents, and the two will remain away for a month or more longer. He will go East to look for the El Paso Theater. Frank Frickleton, who has been engaged with Howard Fox in his El Paso amusement enterprises for the past two years, will be in charge here. The Airdome responded for a short season on July 30 with Jack House Stock co. in Sex vs. Sex to good house. They will change plays twice a week. The Mirror correspondent wishes the new management of the Tri-State Amusement Co. much success, and believes it is a very strong

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MOTION PICTURES



COMMENT AND SUGGESTION

AN article by W. G. Faulkner in the London *Daily Mail*, relayed to America in a recent issue of the *Literary Digest*, is so excellent a target, coming as it does in the guise of authority, that it is impossible to resist the opportunity to take a fling or two at it. "The corruption of the English language by American words has gone to amazing lengths," is the feeling of this English writer. He fixes responsibility upon the circumstance that the

cerned." However that may or may not be, it is still true that England herself is more given to indiscriminate word-coining than our own Columbia.

It is not so many years since Henry Cabot Lodge collected a list of those slang words that our British cousins have been fond of twitting us with, and proved by citation of their own authors, that practically one and all were of English origin. "I calculate" and "I guess" were used by Carlyle and Chaucer, respectively. Spence and Congreve used "right good," or "real good." Pepys and Defoe employed "mad" in the sense of "angry." The word "tramp," by the way, that is here found to possess a pleasing ring, was only a few years ago held to be an American vulgarism. It is, however, an old English word. De Quincy, for one, used it. Even the word "brainy" is to be found in Leigh Hunt. "Fall," "elevator," and "fume" are to be passed as good words requiring no discussion.

It is, of course, understood that no evil is remedied by comparison with one that is worse, but comparison may serve to modify hypercriticism. The advice that Mr. Lodge quotes as having been given by Mr. Lang to Mr. Matthews may well be repeated here.

"A word or phrase does not become a Britticism," said Mr. Lang, "because one good writer lets it fall from his pen, nor because it appears in the prose of a writer of advertisements. . . . I hope Mr. Matthews will understand that to pick a few neologisms or vulgarisms of no general currency, out of such sources as he searches in, is not to prove that the peccant terms are in general, national use." By changing the word "Britticism" to "Yankicism" and replacing "Mr. Matthews" by "Mr. Faulkner," the latter gentleman may find therein some food for thought. To emphasize his need of consideration, let us put on a fine record by Harry Thurston Peck and bear, through a soft silver needle, that part where he mentions those English slang terms "bloke," "cove," "stunner," "bally," "beastly," "collar," "crik," "bilk," "swipe," "blooming," and so on and so forth. Speaking of "dough" (we decline to understand "sugar"), think of nearly every English coin having a slang term applied to it: a penny is a "brown"; a sixpence is a "tanner," or a "tincy"; a shilling is a "bob," and a sovereign is a "quid."

Frankly speaking, Mr. Faulkner has called attention—with more violence than was necessary, perhaps—to a tendency in the films that should be checked. It is a mistake to believe that brightness is provided in a film by using inexpressive or vulgar expressions in the sub-titles. We have not found this condition existing to any marked extent, in serious pictures, unless perhaps in the printed speeches of rough or superficial characters. Generally speaking, the abuse has been confined to farces of the broadest kind. But it is, after all, merely a minor matter to be corrected, of course, but still incidental to the larger and more vital phases of the people's screen entertainment. It is certainly not the gigantic wave of corruption that Mr. Faulkner believes it to be. We would remark that it seems a pity, having so pronounced a regard for beauty of speech, that he should employ his command of fine expression in a vindictive attack on a trivial matter, only we recall the advice of a friend that when our points are clear, opprobrium is superfluous.

Now that the test case in regard to Sunday closing of picture houses in Jefferson City, Ohio, has been disposed of by a sound decision of the presiding judge, there is less probability that the matter will be agitated again in the near future. There is a second case to follow, to be sure, but with the press and the majority of the people having breadth of mind sufficient unto the recognition of pictures as godly recreation, there is little doubt in our mind as to the outcome. The circumstances of the case were specifically that Leucke and Holtschneider, proprietors of the Star Moving Picture Theater, were charged with violating the law prohibiting the performance of unnecessary labor on the Sabbath. The interpretation of the law by which their arrest was ordered was so narrow that had it been maintained, practically every form of business, newsstand, livery stable, taxicab, and so on would have been forced to close. The Ohio State or-

ganization of exhibitors backed the Jefferson City proprietors in the fight. The jury was out only five minutes before agreeing upon a verdict of acquittal.

The two important instructions of Judge Slater are as follows: "1. Sunday is set aside as a day of rest and recreation from ordinary toils and pursuits of everyday life, and that one may do and perform such acts either for the benefit of himself or for others as tend to promote rest and recreation, and if the jury find and believe from the evidence that the operation of the moving picture show as conducted by the defendants on Sunday, June 1, 1913, furnished such rest and recreation to a large number of people then the acts done and performed in and about the management of such picture show does not constitute work or labor within the meaning of the law. 2. You are instructed that the word necessity in the Sunday law does not mean a physical and absolute necessity, but a moral fitness or propriety of the work and labor done under the circumstances, and if the jury find and believe from the evidence that the moving picture show as conducted by the defendant on June 1, 1913, was of such a character as tended to furnish beneficial amusement and recreation to a large number of persons, and to develop and upbuild the intellectual faculties, and that said picture show was conducted in a moral and proper manner and in keeping with moral fitness of the day of rest, the jury will find the defendants not guilty." THE FILM MAN.

NEW CENSOR LAW IN OHIO

A new law providing for the censoring of motion pictures went into effect last week in Ohio. The regulation provides that ninety days from its taking effect, films shown must bear the censors' approval.

While no appointees to the board have been named, J. A. Maddox, who has been manager of the Colonial Theater, Columbus, and Mrs. Maude Murray Miller, a newspaper writer of the same city, have been men-



MARY CHARLESON.
Of the Vitaphone Players.

tioned as two probable members out of the three required.

The positions each pay \$1,500 a year, so there are many directing their attention to them. Appointees must have the approval of Governor Cox.

Wallace D. Yaple, of the Industrial Commission, is quoted as saying that the names of members will probably not be announced until T. J. Duffy, also of the Commission, has returned from his two weeks' vacation.



PEARL SINDELAR.
Seen with the Pathe Company.

moving picture business has developed as a powerful influence, adding the incidental but really more plausible reason that the men in control of this business "are either Americans or Englishmen who have lived in the United States." Accordingly, "scores of American slang terms" have "invaded the theater, where they are taught nightly on the screen to thousands of people."

"The patron of the picture palace," he goes on to say, "learns to think of his railway station as a 'depot'; he has alternatives to one of our newest words 'hooligan' in 'hoodlum' and 'tough'; he watches a 'dive,' which is a thieves' kitchen or a room in which bad characters meet, and whether the villain talks of 'dough' or 'sugar,' he knows it is money to which he is referring. The musical ring of the word 'tramp' gives way to the stodgy 'hobo' or 'dead-beat.' It may be that the plot reveals an attempt to deceive some simple-minded person. If it does, the innocent one is spoken of as a 'sucker,' a 'come-on,' a 'boob,' or a 'lobster,' if he is stupid into the bargain. . . . To-day we hear people speak of the 'fall' of the year, a 'stunt' they have on hand, their desire to 'boost' a particular business, a 'peach' when they mean a pretty girl, a 'scab'—a common term among strikers—the 'glad eye,' 'junk' when they mean worthless material, their efforts to 'make good,' the 'elevator' in the hotel or office, the 'bom' or manager, the 'crook' or swindler; and they will tell you that they have 'the goods'—that is, they possess the requisite qualities for a given position. . . . There are many words used in connection with the exhibition of moving pictures which it may be hoped will not take root here (i.e., in England). We may tolerate the 'janitor,' the 'buggy,' the 'store' or the 'dope,' but there is no need for us to follow the language on the screen and call a waterfall a 'fume,' leaflets 'dodgers,' meal times 'the eats,' inquisitive people 'rubbernecks,' a commercial traveler a 'drummer,' or describe bribery as 'graft,' a foolish person as a 'mutt,' a man or woman with a past as a 'dub,' a confidence trickster as a 'bunco-steerer,' a bachelor as a 'stag,' an effeminate man as 'Clay,' an unlucky day as a 'Jonah day,' or the completion of our task as a 'clean up.'"

It is with much misgiving that Mr. Faulkner views this deplorable state of British affairs, due to American moving picture sub-titles. At the same time he is ready to admit that American slang is expressive. But he maintains that the American tendency to pervert language "generates and encourages mental discipline as far as the choice of expressions is con-



THE NEW BIOGRAPH PLANT

- 1.—Front View of the Administration Building.
- 2.—Part of the Generating Room, Showing the Big Modern Generators.
- 3.—Conference Room, Administration Building.
- 4.—Section of One of the Company Dressing-Rooms, Studio Building.
- 5.—Modern Kitchen for Preparing Meals for the Company.
- 6.—General View of the Laboratory.
- 7.—Part of Main Dining Room, Administration Building.

- 8.—General view of Entire Plant.
- 9.—One of the Wash Rooms in Studio Building, Showing Shower Baths, etc.
- 10.—One of the Two Printing Rooms in the Laboratory.
- 11.—Positive Washing Room in the Laboratory. Note Semaphores That Automatically Indicate When Film Has Been Properly Washed.
- 12.—Electric Studio, Showing One of the Three Stages, Switchboards, Camera Stands, Cooper Hewitt Lights.

- 13.—Daylight Studio, Top Floor of Studio Building. Note Free Ventilation and Capacity for Three Stages.
- 14.—One of the Two Positive Drying Rooms in the Laboratory with Drums in Place.
- 15.—Finishing Positive Room in Laboratory. Note Inspection Machines.
- 16.—Positive Assembling Room, Tables Specially Fire-proofed.
- 17.—Film Vault, Ventilated to Roof to Insure Escape of Gases in Case of Fire and Prevent Explosion.

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"THE DOCTOR'S DILEMMA," RELIANCE.



"FRAZZLED FINANCE," THASHOUBER.

NEW GARDNER PICTURE

Popular Player in "A Sister to Carmen," New Three-Reel Production

A feature picture of more than ordinary significance to the exhibitors over the country, with Helen Gardner in the leading role, is soon to be released.

This remarkable actress first came to screen popularity through her work with the Vitagraph Company of America, and so firmly established in popular favor did she become that she launched forth in a company of her own for the making of film plays *de luce*.

Cleopatra, the first release, won instant success. The second, "A Wife of Cain," received no less favor. The new play, "A Sister to Carmen," in three reels, promises to exceed the fine record of either of these two.

EXCLUSIVE BETTERS OUTPUT

An alliance that may be expected to materially strengthen the programme of the Exclusive Supply Corporation has been made with the London agencies—the Tyler Film Company, Gerard Film Company, Tyler Apparatus Company, Globe Film Company, and American Film Release. These companies, combined under one head, handle the output for the English-speaking world of fourteen English, German, French, Italian, Scandinavian, Austrian, and Spanish manufacturing concerns. From the weekly product of the allied companies, three features deemed most suitable to America will be shipped to this country and of these three the one considered best will be released on the Exclusive programme under the brand name of Film Release of America.

LONDON FILMS A REALITY

Wrangling Over Picture Productions of Author's Works Seems to Have Ended

LOS ANGELES (Special).—After struggling for life many weeks, the Jack London pictures now will be made. Hobart Bosworth, artist, actor, and director, is at the helm, having left Selig's recently for that purpose. Author Jack London's stories now will be filmed for the screen instead of being used for useless studio wranglings.

Since the studio was engaged at Long Beach, following the desertion of the Edison Company, actors, developers, and camera men have been lured from their employment on promise of more pay and greater prospects. Nothing has been done save one reel of story which will now be discarded. Sidney Ayres, who was the original director, is said to have signed off with Mr. London. The author claims that H. M. Horkheimer, who recently entered the combination, has no contract. Therefore the new California incorporation of "Bosworth, Inc."—to be the brand—will proceed strictly to business with the cash and assurances of results. In the new corporation is Frank A. Garbutt, a financier second to few in the West. He is the man who financed and put through the Los Angeles Athletic Club project during the money panic, the result being a successful \$1,000,000 club property. Mr. Garbutt will be treasurer; H. T. Rudesill, another capitalist, is secretary. Mr. Bosworth, president, will manage and direct. His contract with Jack London is for ten years, covering old writings and all new stories which may be written. Bosworth is arranging his market.

Director Henderson is getting along with the production of Sappho, played by Florence Roberts. Hazel Allen, sister of Maude Allen, has been engaged for the dance in the banquet scene. She is an exceptional artist in her line.

Shout the news at that dear old Harvard—Rollin H. Sturgeon has a new leading lady who is guaranteed to lead him around by the nose for many years to come. The little "extra" arrived a few days ago and immediately grabbed a title-role in the Sturgeon household. The mother, who will be remembered as Edna Fisher of the screen, is well and happy. Her wish was for a girl. Papa wasn't saying a word, having a diplomatic

training while studying law. The Vitagraph studio is all stirred up over the arrival, the general manager being so altitudinous as to be out of sound of voice.

Manager George Melford, of the Glendale Kalem forces, has just completed John Lloyd's story, "The Invaders," in three reels. He next will put on Trooper Billy, from the play of that name. It will make two reels.

Little Bud Duncan, familiar to Biograph admirers, now is an interesting member of Fred Mace's comedy company at the Majestic studio. Bud was very evident in his first picture there. Mace secured a broken-down nag to use in an alleged race. A professional told the comedian the horse would do better after a "shop of hop." "Go right ahead," said Mace. The "shot" was given. Bud then mounted the weary steed. Immediately afterward the "hop" took effect, and the air was so full of reincarnated nags, Bud Duncan, legs and language that a cubist present tore his locks in jealous rage. The camera man secured all of the scene save when the horse and Bud were above the air-line. The accidental scene provided very laughable comedy.

Lorimer Johnson, in charge of the first company, flying a studio, Santa Barbara, has completed the first two-reel special of a series, in which Warren Kerrigan will be starred. The Adventures of Jacques is the first story and presents Kerrigan as a dashing swashbuckler.

Director Thornby, of the Western Vitagraph, took a crowd to Van Nuys, a valley town, Thursday, where they picked and dried apricots for 500 feet. Harry Haskins, recent stage-manager of the Mission Play at San Gabriel, is assistant director-at-large for the Vitagraph here. Anne Schaeffer next will be seen in an effective Western picture. At the Sign of the Lost Angel Trail, written for her by Grade A. Pierce. Miss Schaeffer was at her best in this story.

Tom Evans, operating a Pat Powers studio here, will put out a Venus brand of film. One of the new offerings will be Hansel and

Gretel, directed by H. C. Matthews. It is an odd and fascinating fairy story with an old witch, snakes, skulls and all the weird things which go to make up that sort of story. Mal Wells is the witch. After being a perfectly thrilling broomsick woman, she topples in the oven and emerges as gingerbread, which serves her right, according to the infantile view. Director J. Farrell Macdonald, also of the Evans forces, has just completed a series of classical photographs which probably will be released as specials.

Work of producing Rex Beach's Spoilers, by a big Selig company under direction of Colin Campbell, is attracting much attention locally. The mine explosion at San Fernando drew a throng of automobilists and others, together with newspaper writers and photographers. The streets of Noma stuff is proving as effective in interesting the "fans." William Farnum, engaged especially for the lead, is doing much physical toll and getting down to ring-side weight rapidly. The stage favorite still has a dashed look in his optic. Marshall Farnum, the also suffering brother, insists he is having the time of his life.

Another local daily has put on a photograph column. Managing Editor Fener H. Webb, of the Morning Tribune, took in the studios during his vacation. As a result he has become a very violent "bug" and is running a slashing studio department, the burden falling on his dramatic writer.

W. E. Wink.

EXCLUSIVE TAKES EUROPEAN PICTURES

The Exclusive Supply Company announces their acceptance of the agency for six London companies with a total output of fourteen pictures a week. Copies of these pictures will be forwarded to the Exclusive, who will select at least one multiple reel a week and more if they are unusually good. This, with the American pictures, will make a well balanced programme.



HELEN GARDNER IN "A SISTER TO CARMEN," THREE-REEL FEATURE.

ELEANOR WOODRUFF HURT

Popular Player of Pathe Freres Injured in Miscalculated Cinematographic Effect

Eleanor Woodruff, who is now with the American Pathe Company and who was seen last Winter in The Five Frankforters, was painfully injured last week while acting before the camera at Englewood, N. J.

In the scene she was called upon to throw herself before an automobile driven by Jack Standing. It worked all right at rehearsal, but the second time the brakes of the heavy machine refused to work, and the front wheels passed over her back. She suffered many bruises, but her physician hopes for a speedy recovery.

She was taken in an automobile to her home at Douglas Manor, Douglaston, L. I.

INVESTIGATION OF ST. LOUIS AGENCY

The attention of Attorney-General Barker, of St. Louis, has been called by certain local moving picture exhibitors to a condition that they allege exists in regard to film releases there.

The Mutual Film Company of New York is the largest distributing company in St. Louis, and it is charged that they have taken advantage of their position to confine their best releases to favored exhibitors. Consequently, it is said, these get the best business.

Assistant Attorney-General W. T. Rutherford is now on his way to examine into the matter.

STREYCKMANS LEAVES MUTUAL

Hector Streycckmans, one of the best known publicity men in the picture business, has resigned as editor of the Mutual Weekly to devote his time to exploitation of feature films.

The new company will handle six-reel pictures. Their first release will be The Betrothal, taken from Maassent's novel.

ELLSWORTH COMPANY INCORPORATED

Incorporation of the Ellsworth Dayton Flood Company was effected July 30 in Columbus, Ohio, with a capitalization of \$50,000. The concern is to exploit a mechanical production invented by Henry Ellsworth, showing the Dayton Flood, and intended primarily to be shown at the Panama Pacific Exposition in 1915.

A synopsis of the attraction has already been issued. Dayton is shown the day before the great inundation. Then the flood. The second night follows. Next the debris remaining, and finally Dayton to-day. A number of effects never before shown are employed in the production for the first time.

MUTUAL OCCUPIES OFFICES

The Mutual Film Corporation now occupies the entire fourteenth floor of the Masonic Temple Building, 71 West Twenty-third Street. All departments have been amply provided for.

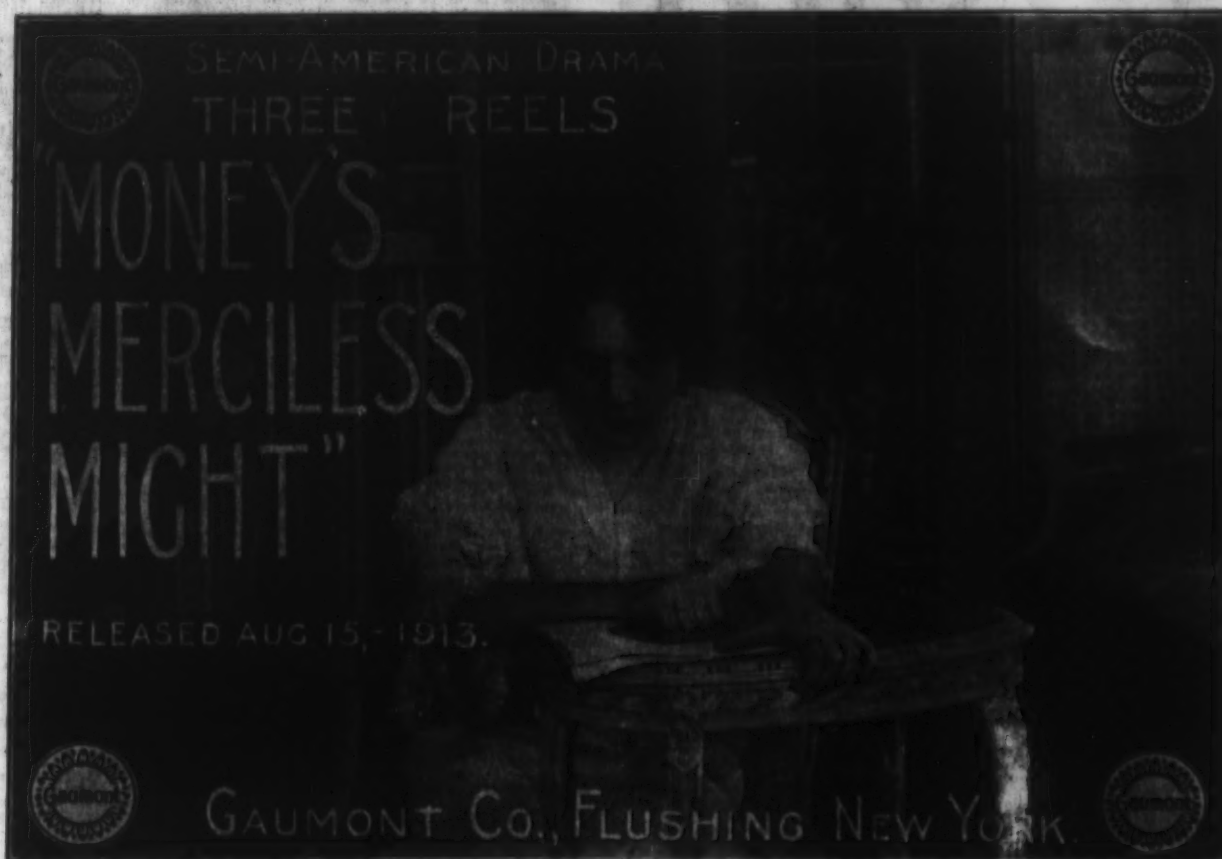
CHANCE RELEASE DATE

In place of the The Gangster's Secret, which has been withdrawn, the Lucia Company will release The Burning River on Aug. 21. The Burning River originally was announced for Aug. 23.

REPORT OF SAN FRANCISCO CENSORS

The annual report of the San Francisco moving picture censors has just been issued. It shows that 2,012 pictures were reviewed during the year. Of these 15 were condemned. Many were changed in accordance with suggestions made. Only three arrests were made. The committee says that "as far as possible under the present system we have the situation under control, as we receive many less complaints than formerly, and the general character of the pictures is more satisfactory." "The whole report," comments the San Francisco Call, "is a testimonial to the wonderful elevation in character of the moving picture show, which has almost literally risen out of the very depths to the highest point yet attained in exhibitions."

STATE RIGHTS MEN



MONEY'S MERCILESS MIGHT

Will prove one of the most popular features you have ever handled

The THANHOUSER THREE-A-WEEK

Makers of "MOTHS," the Maude Fasty film, issued in 5 reels by the Mutual Film Corporation as a special release, with WILLIAM RUSSELL, HARRY BENHAM, GERDA HOLMES, MRS. LAWRENCE MARSTON and LILA CHESTER.

THE NEW AUGUST FEATURES

Flo La Badie and James Cruze | William Russell and Carey Hastings

THE WARD OF THE KING | THE MISSING WITNESS

An Historical Play. Tuesday, Aug. 26th. 2 reels. | A Mystery Drama. Tuesday, Aug. 19th. 2 reels.

For September

THE VETERAN POLICE HORSE, 2 Reels
THE MESSAGE TO HEADQUARTERS, 2 Reels
ROBIN HOOD, 3 Reels

THE NEW THREE

Sunday, August 17.

WAITING FOR HUBBY

Hubby was a model hubby until the picture pictures. Then the series of mishaps that befall him were wondrous to behold. And he waited.

August 19.

THE SPIRIT OF ENVY

As she looked at her husband—slow, successful, but honest—she realized that at all odds he had done nothing that might bring shame on her; and her passion for riches and the spirit of envy passed.

Friday, August 22.

THE MEDIUM'S NEMESIS

He was a mere "topper"—a city bluesman—but added by the bright little son of the medium's victim, he quickly became her nemesis. In fact, he lodged her in jail and her swindling son with her.

COMING! Sunday, August 24th. "An Unromantic Maiden," which is a satire that lovers ought to see.

COMING! All the time—to your lobby—THE THANHOUSER PLAYERPOSTER. It solves the posterium real problem. Ask your exchange man the cost.

COMING! The Thanhouseur Kid, in "The Medium's Nemesis" (Friday, August 22).

COMING! The Thanhouseur Kid, in "A Spartan Father" (Friday, August 29).

COMING! The Thanhouseur Kid, in "The Thanhouseur Kid" (Friday, August 29).

COMING! A complete list of THANHOUSER CLASSICS in two and three reels and featuring such stars as Margaretta Snow, James Cruze, Flo La Badie, Mignon Anderson, William Russell, Harry Benham, David Thompson, Riley Chamberlin, the Kid and the Kidlet.

THANHOUSER FILM CORPORATION, - - - New Rochelle, N. Y.

Thanhouseur Stars! Thanhouseur Features! Thanhouseur Quality!

STUDIO GOSSIP

HELEN MARTIN and Milly Bright, of the Eclair Company, are spending all their spare time in practicing swimming stunts for a thriller that will be filmed shortly, in which the girls will have to put over business worthy of the famous Annette Keilermann and sinuous Odiva combined. Helen and Milly approve of the Ostend one-piece style bathing suits, but refuse to state whether they will wear that kind in the picture.

MARY FULLER, Augustus Phillips, Walter

Edwin, and the other Edison Players in Maine, are combining hard work with a great deal of fun. Miss Fuller has her own saddle horse, and divides all her spare time between riding and swimming. One film under preparation required that Miss Fuller learn to sail a boat; and, when it became known, every male in Belfast, from the age of sixteen to fifty, placed his boat and his vast experience at her disposal. As a result, Miss Fuller has added sailing to her long list of accomplishments.

GERTRUDE MCCOY has returned to the Edison studio after a delightful vacation

Kindly mention DRAMATIC MIRROR when you write advertisers.

THE TRUE FEATURE CO.

World's Tower Building

110-112 West 40th St.

Offers a large and steady supply of high class features.

THE DOOM OF DARKNESS—4 REELS

In the judgment of expert film men this is on a par with the best American makes and far superior to any foreign product.

Other releases are:

The Doom of Darkness	4 Reels	Aug. 3	The Hole in the Net	3 Reels	Aug. 16
The Heart of the Hunchback	3 "	Aug. 6	Dare Devil Dolly	3 "	Aug. 20
The Higher Courage	3 "	Aug. 9	The Miner's Ward	3 "	Aug. 23
The Twisted Kai	3 "	Aug. 13	The Cyclists' Last Lap	3 "	Aug. 27

of two weeks spent in the Blue Ridge Mountains.

EARL METCALFE has been sent from the Comedy Company (Lubin) to the regular stock company in Philadelphia, Pa. Mr. Metcalfe has been in the Lubin ranks for eighteen months, rising rapidly from small parts to leading business.

GERALDINE MORLEY, who has just finished a season of fourteen months with the Lubin Manufacturing Company, stationed at Jacksonville, Fla., has been engaged to play leading business at the Poli Stock company at Waterbury, Conn.

MORE THAN THREE HUSBANDS of the employees of the executive offices of the Southern Pacific Railroad visited the Columbia Theater, San Francisco, recently, especially to witness the presentation of the Kinema-color animated pictures of The Discovery and Application of Steam.

DAVID V. WALL and Mary Pickford will be seen as leads in a four-reel adaptation of In the Bishop's Carriage. Ed Porter is the director. Mr. Wall feels that in his part in this picture he has found more genuine opportunity than in any other role during his entire film experience.

JOHN HANSEN, of the Edison Company, is spending a month in New England.

DIRECTOR J. FARRELL MACDONALD, of the Venus Feature Films, the name by which the pictures filmed at the Tom Evans studios in Hollywood will be known, is engaged upon a story which is of unusual in-

CLASSIFIED M. P. ADVS.

RATES, CASH WITH ORDER:
20 words, or less, cost 25c. Additional words 1c. each. Four-line orders will include a 25% insertion, free of charge, on request.

MOVING PICTURE Theaters wanted in N. Y., N. J., and Penn. Have clients who will buy houses; also want good theatre signs in Greater New York and Philadelphia. Write to Sandell, Theatre Broker and Motion Picture, 540 Broadway, New York.

terest, inasmuch as the story was written by poor Harrison Del Ruth, who was shot and killed some months back in Los Angeles. It is the last script he touched and is called Circumstantial Evidence. The photography is being acted by Joe Harris, William Hys, Vera Simon, William Abbott, and J. C. Hayden.

A SLIP of the pen is responsible for a statement in a review of A Turky Bombardment, a recent Edison film, which seems to imply that Charles M. Gray directed the picture as well as wrote the scenario. The piece was really directed by George A. Loony, whose work in that line has done much to make Edison films distinctive.

THE NATIONAL FURNITURE of the Ma Gamma Society, of Pines Altos, New Mex., has inaugurated a motion picture chapter. The fact came out in a letter to Virginia Rich, of the Flying A company, asking her to join.

REVIEWS OF LICENSED FILMS

A Gambler's Honor (Biograph, July 14)

What merit this Western photograph has is due primarily to the technique used in the development of the plot, cutting and arrangement of scenes and acting. The story in essence, that of a gambler who risks his honor, life, and everything to save the wayward brother of the girl he loves, is one that has been done several times before in pictures. There is continuous action and excellent continuity, a characteristic of all the Biograph dramas, which combined with the touches of pathos, such as in the last scene where the girl discovers her father to the dying man, gives compelling interest. To the constant patron, however, the gambler, the brother, and the girl are so very proverbial. Because he refuses to give up cards the girl throws the gambler over. Later the gambler discovers that the girl's brother, working in the express office, is turning heel, and he seeks to prevent disaster by winning the money from the boy with cards and replacing it in the express company's safe. While doing this, he is found by the sheriff, who naturally imagines that he is robbing the place. A pursuit follows. In the meantime the brother, fearing the worst, has taken his own life, the sister has found the body, and it is she who holds the gambler for the sheriff. When the safe is opened, however, the note is found, left by the gambler, which clears him. But the sacrifice costs him his life, without saving the life of the boy. The tragedy carries a twofold lesson.

The Mad Sculptor (Pathway, July 20)

Paul, a sculptor, is the owner of a considerable estate, which upon his death goes to his cousin, Howard. Howard receives from Paul, according to the terms of the will controlling the estate, \$500 per month. He receives this and constantly borrows from Paul in addition. He is a secret admirer of Paul's young and beloved wife. One morning Paul and Howard are hunting, when Paul accidentally shoots his wife as she is out for her morning canter. The shock drives him insane. Howard has him taken away by a trapper and confined in a hut in the woods. Three months later Paul's wife has been recovered, but she believes, upon the testimony offered by Howard, that her husband has been drowned. One day she happens upon him but does not see him. The sight of her restores her reason. The trapper is indignant that Howard has made him a witness. They go to the house and find Howard robbing the safe. He holds them off with a revolver while he gets away, but outside the trapper shoots him dead, well presented melodrama, admirably acted. Photography is clear.

The Spell (Vitaphone, July 20).—"Wista," a hypnotist exhibiting with a medicine show, uses his power to attract a pretty young girl. Against her will she becomes his subject. Her sweetheart, a young doctor, follows her, but is unable to get her away. Under "Wista's" influence, she denies knowing him. He returns to his hotel, studies hypnotism over night, goes

again to "Wista's" exhibition, hypnotizes the girl himself, places "Wista" in a cataleptic state, breaks his power and takes his loved one back home. A piece having many situations in common with Howard Lucas's drama, *The Case of Becky*. Acquiring a working knowledge of hypnotism overnight is an amazing probability rather hard. It is an interesting and thrilling picture, however, and should prove a drawing card. Acting is excellent, that of Edwin August as the young doctor being particularly so. Mary Richardson does well as the girl.

Brother Billy and the Schoolmarm's Sweetheart (Kalem, July 20).—Brother Billy loves the schoolmarm's daughter but she doesn't care more than a little for him. She prefers a city fellow who has just come west to be a new suitor. This sweetheart is led into bad habits, taught to gamble and to steal horses. He is caught at this latter offense and the schoolmarm is about to have him put in jail. Billy, for the moment, saves her, draws his gun and makes the boys let their victim go. All the reward he has is a flower she gave him. A delightful performance is given by G. M. Anderson as Billy. The story is clean cut and well presented.

The Moonshiner's Mistake (Kalem, July 20).—A young moonshiner refuses to give up his illicit business to please his sweetheart. A revenue officer has already worked his way into his confidence, and this afternoon he is going to show him how to make moonshine. But his girl has gotten there before him and is smashing his apparatus with an axe. Without recognizing her, he shoots her. Stricken with remorse, he carries her home. She recovers and he promises that if she will forgive him he will never make moonshine again. She forgives. A fine drama, calculated to interest throughout clean and uplifting. The moonshiner, officer and girl are admirably done.

The Broken Woman (Lubin, July 20).—Roger Van Buren saves his prospective father-in-law from the felonious assault of Snake Sykes, a gangster, and by his testimony has Sykes convicted for a long term. Sykes escapes, however, and is about to rob the home of Van Buren's sweetheart, Van Buren and the girl are alone within. The Snake Van Buren has him at his mercy. He is about to kill him when the girl pleads for his life. He says the price of Van Buren's life is herself. She agrees to pay, but in the ensuing struggle a stray bullet hits the glass to be broken in case of fire, the screams and noises arrive, and Sykes is shot dead while trying to escape. A melodrama. The price demanded is an exceedingly distasteful piece of business. A clipping insert of Sykes' escape from prison says he was convicted of murder. That may have been an old offense, but it is hard to separate it from the case in hand. His victim, the father-in-law, is alive to the end of the picture. It is generally

well done, an excellent performance being given by all three principals.

The Coming of Angelo (Biograph, July 20).—Theresa is to be married to Gudio, but the handsome young man comes into her life and her heart goes out to him. Gudio apparently consents to this, but within he plans vengeance. On the day when Angelo is to wed Theresa he gets a bomb in his but to go off by a time fuse. He invites Angelo to drink with him, and just as the fuse lights runs out and locks him in. But Theresa, knowing Gudio's disposition, comes, forces the door open, rescues Angelo, and Gudio, falling backward, perishes in his own trap. A well conceived little drama, admirably developed. The acting of the three constituting the triangle leaves nothing to be desired. Photography is excellent.

A Proposal from the Duke (Edison, July 20).—Mary Cuyler is adopted into a millionaire's family because the gentleman's wife was a dear friend of her mother. Mary is quickly surrounded by many admirers. Among them are the Duke Ferrara, an Italian, and Captain Bradford, an American officer. Now the duke is on the verge of financial ruin, so his marriage to money is imperative. He wants Mary to decide to marry him. He wishes a statesman to let some hay consider in the barn, while he rescues Mary. It works beautifully and no outsider realizes the sham but Bradford. The duke plans a sail in a motor boat, where he intends to propose. The sail catches fire and he leaves the boat, leaving Mary to perish. The captain is near, however, and swings to her aid, bringing her safely to shore. She looks about for her rescuer, but he has been unexpectedly called away. The duke naturally avoids the public eye. This the start of the new *Will Mary Marry?* series, assured well for coming episodes. It is well acted in every way and the photography is good. It is produced in conjunction with the *Ladies' World*, the August issue of which contains this story. Mary Fuller as the heroine is her own sweet self. Creditable performances were rendered by Richard Tucker as the duke and Ben Wilson as the captain. The direction is excellent.

The Monument (Biograph, Aug. 2).—A poor lad's mother dies, and there is nothing to mark her grave but a wooden slab. Upon this the boy laboriously carves with his back-knife: "MOTHER SHE DIED SHEER WAS ALIVE I HAD SHEE SED SHEED BE WAITING FOR ME." It takes him some four days to accomplish this, and then, tired and hungry, he drops dead over the grave. He is buried beside the mother he loved so well. A piece of maudlin sentiment, decidedly unattractive and offensive to any audience as a trivial presentation of a sacred thing. A half-real subject.

When Love Forgives (Biograph, Aug. 2).—A young man gets into bad company. As he is in the confidence of his employer, his pals suggest that he rob him. This temptation is increased by a letter from his father, asking for money to prevent a foreclosure on the farm. So when he returns from the bank with his employer, his friends, masked, hold him up, and are about to take the money from him as per agreement, when his sweetheart (Florence Ford) the bad company's written appointment on the desk, and deduced therefrom by some occult means, that her lover is going to rob the boss.

appears on the scene, shoots the villainous friends, saves the money and her lover, is most herself, and on her bed of convalescence forgives the misguided idol of her heart. A film doomed to early death from a bad attack of rubbishness. This plot is as full of open gaps as a piece of Swiss cheese. The proposition of the friends is withheld until it is actually carried out, making many of the early scenes meaningless. The girl has no reason for deducing the things she does from the note on the desk, or yet to pursue with a revolver. The piece is poorly done throughout.

Colombo, Capital of the Island of Ceylon (Pathway, Aug. 2).—This is scarcely up to the usual Pathé standard of travel pictures, scarcely comprehensive of the large subject it undertakes, yet interesting in the matter of certain details. These are the system of transportation, the flurikaha, the banyan tree, which reproduces itself by a budding process, the hospital, the principal Mohammedan mosque, evidence that elephants are common, and establishment of the fact that the native Cinghese are expert swimmers. Photography is good. A split with *Where Clouds and Mountains Meet*.

Curious Sea Creatures (Pathway, July 20).—This is another of the popular science series offered by Pathé Brothers. The rose feather, sea lilies, sea cucumber, sea slug, bonellia, and sea horse—or, more properly speaking, hippocampus—are shown in detail. Special attention is given the bonellia, which sometimes attains a length of eighteen feet, to its curious mode of locomotion by inflation and deflation of its body. An excellent film, intensely interesting to everybody. A split with *Daily Delights in Manila*.

Dr. Crathorn's Experiment (Vitaphone, July 20).—Dr. Crathorn, a deformed but kindly and able middle-aged physician, rescues a young blind girl from cruel surroundings in a squalid tenement and adopts her. He gives her a thorough education, and she, being remarkably bright, soon becomes accomplished. A visiting physician believes he can restore Horie's vision, and Crathorn at once arranges for the operation. In the meanwhile he has fallen in love with her and she with him. She promises to marry him. The operation is successful. He fears that now, seeing his wife deformed, she will not love him, so he goes away. But she begs him to come back. He does return, to find his fears groundless and her love unchanged. A fine story that has been presented in many ways. The earliest version we are able to recall is William J. Locke's "An Old World Romance," published in the *Saturday Evening Post* a number of years ago. It is beautifully done here in any case, and well worth the exhibitor's while. Ned Finley does admirable work as the doctor. Beatrice McKay is an excellent Horie, and Kate Price is sweet and womanly as the housekeeper.

Feathered Friends (No. 28) (Pathway, July 20).—This issue contains a particularly interesting record of late events: At St. Louis, Mo., a baronet duel and a sword contest between a cavalrman and a foot soldier; at Bay Shore, L. I., a horse show and polo game under the auspices of the Polo Club; at London, France, President Foincaire boards the *Vedette* and reviews the fleet assembled for sham warfare; at Green Lane, Pa., the undergraduates

**THE CHILD OF THE SEA**

Selig—Two Reels August 13
A skipper is separated from his wife and daughter in a shipwreck, but the baby girl is saved by an old lighthouse keeper. Fifteen years later, a jealous fisherman tries to discredit her adopted family and the government lighthouse inspector is sent to investigate. How she keeps the light burning, how the inspector discovers her as his long lost daughter, and the happy ending all make this a cracking live-wire film.

THE CLOWN'S REVENGE

Kleins-Eclipse—Two Reels August 19
A clown plays villain, and causes the death of the star acrobat, by telling him of the death of the acrobat's baby. This unnerves him and he fails in his daring leap. The acrobat's wife, the object of the clown's jealousy, spurs him and brings about his just punishment.

**This Week—Seven House-Packing Multiples**

This week we will release seven multiple reel films, and very soon there will be eight a week. This means that General Film service will be finer than ever before. At least one multiple every day and sometimes two. This greatly superior service is the reason for the prosperity of the theatres getting General Film features.

BREAKING INTO THE BIG LEAGUE

Kalem—Two Reels August 20
Squashville loses the pennant because of Montjoy's error and Montjoy loses his friends and sweetheart for the same reason. That night he dreams he is a star on the Giants and film shows real pictures of the big leaguers in games and practice. When Montjoy wakes up he finds a note from the girl and is willing to forget baseball.

THE BURNING RIVET

Lubin—Two Reels August 21
Mayor Wetman tries to break away from the crooked political boss, Dan Sullivan. A red hot rivet mislaid starts a fire that burns Sullivan to death. Suspicion points to the mayor's son, who is in love with Margaret Sullivan. How she clears him, and the wonderful ending make this film a heart thriller.

General Film Co.

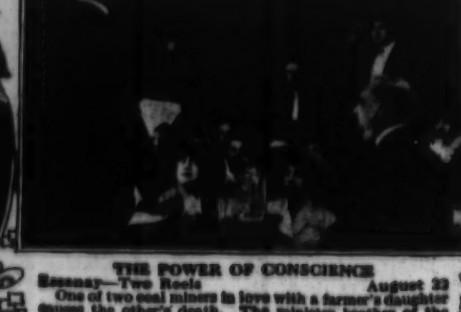
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THE MYSTERY OF WEST SEDGWICK

Edison—Two Reels August 23
A detective story in which suspicion for the murder of a Wall Street millionaire points to his niece. The young detective is forced to call in a more famous one to help him solve the riddle and to justify his faith in the girl. How the great detective does this and the romance of the young people make this story, by Carolyn Wells, one of the real hits of the film world.

THE FEUDISTS

Vitaphone—Two Reels August 23
Two neighboring families start fighting because one wants to raise vegetables and the other chickens. Spite fences, breaking ladders, and the love of the son of one family for the pretty daughter of the other bring about a reconciliation as funny as it is happy.

**THE POWER OF CONSCIENCE**

Bessmer—Two Reels August 23
One of two coal miners in love with a farmer's daughter causes the other's death. The minister, brother of the dead miner, suspects the murderer and in order to bring about a confession preaches a stirring sermon on the "Power of Conscience." The confession comes, but not until the minister has dragged his brother's murderer from a burning mine, and carried him to his death-bed.



NEW BIOGRAPH PLANT

Commodious New Structure of the Great Film Company Called the Finest in the World

The verdict of the motion picture experts, producers, technical men and engineers who have visited the new million dollar plant of the Biograph Company in the Bronx, has been unanimous—it is the last word in motion picture factory construction. Add to this the instructions of the chief of the Fire Prevention Bureau of New York city making it the standard for motion picture plants construction, and you can safely say it is the most up-to-date picture plant in the world.

An illustration of the thorough and careful planning of the sponsors of the undertaking is found in the fact that the engineers in charge of construction spent a year in the various departments, studying the needs of each, and visiting the principal factories in search of new ideas before the plans were drawn.

There are four units to the plant, the administration building, the studio, the laboratory and the central power plant, each housed in a separate building.

The administration building, of white tile, contains the offices, directors' room, projection room, green room, printing plant, with two color presses, dining room and kitchen, which last named is equipped to feed one hundred and fifty people, and is furnished with all the latest electrical devices to facilitate the accommodation of the company.

Connected with the administration building is the studio building. On the top floor is the daylight studio with prismatic glass roof and slides, with specially designed curtains and water sprays to insure as much coolness as is possible in summer. It is so arranged that there is no shadow on any part of the floor.

The indoor studio, on the floor below, contains three stages, each 80 feet wide, 40 feet deep, and 22 feet high, lighted by 26 banks of Cooper-Hewitt lights of eight lights each, arranged on a new system of trolleys so as to be easily moved to any desired position.

On the same floor are the dressing rooms and baths for the stock company and the extra people. The extra dressing room is provided with white enameled tables, with electric connections for stove and curling irons, wash basins and clothing lockers for each person. The stock dressing room is on the same plan but more elaborate, and is directly connected with the large and comfortable green room.

In the basement are the carpenter shop, scenic studio, machine shop, positive developing rooms, air purifiers and ice machine, which furnishes ice water and cold air to all buildings.

In the rear of the studio building is the laboratory. On the top floor are the safes for the storage of raw stock and negatives. Each safe has a ventilator to the roof to carry off the gases which accumulate and prevent explosions. The employees' dining room is also on this floor.

The assembling and film inspection departments occupy the well lighted second floor. Every table is of glass with a specially designed device for collecting all waste from the films. One end of the room is devoted to the film inspection department, where every foot of film is run through a Biograph inspection machine before it is put on the market.

The first floor is the developing and printing department equipped with specially designed light locks and Biograph printers and perforators.

The central power plant, with its four boilers and thousand ton coal storage, furnishes light, heat, and power for all the buildings. There is a complete generating plant which can furnish electric power at any time, but is at present in reserve, power being taken from the street mains.

All buildings are absolutely fireproof, no wood being used in the construction. They are further protected by automatic sprinklers, fireproof doors operated by fuses and fire alarms throughout. A system of walls and doors makes it possible to isolate a fire at the point where it originates.

FILM EXPLOSION IN NEWARK

A film caught fire in the booth of a moving picture theatre near Bergen, Newark, N. J., one night last week, and created a panic in the audience. No one of the hundred or more persons in the place was injured in the frantic rush for the exits. The operator succeeded in confining the flames to his booth and eventually smothered them. He was taken to the City Hospital, badly burned on hands, face and body.

He could have escaped, but kept up the fight until carried out by firemen. On Thursday morning he died of his injuries. His name was George W. Daddo. He was thirty-two years old.

THE LIFE OF DANIEL

The Vitagraph Company announce the completion of The Life of Daniel in two reels. The picture shows the persecution of Daniel because of his steadfastness in denying the true God and gives an opportunity for showing him in the lions' den and persecuted by fire. Real lions are used, and the fire scene is particularly realistic.

RIGHTS TO "POMPEII"

An announcement of extraordinary interest is that George Kleine, who has had such great success with the Cinec Photoplay, Quo Vadis, has secured the world rights to the much heralded production, The Last Days of Pompeii, from Bulwer-Lytton's famous novel.

LIEBLER-VITAGRAPH DOINGS

New Combine Promises Some Remarkable Film Plays

It is quite the common thing this time of year to read of American managers stepping off the gang-plate of a transatlantic liner with suitcases full of manuscripts of plays that Broadway is to see in the Fall and Winter. But the other day when the Olympic came into port, the customs inspector for the first time opened the baggage of a theatrical man and found it stuffed with moving picture scenarios.

The manager in question was Walton Bradford. Ordinarily, Mr. Bradford is a member of the general staff of the Liebler Company. "But," explained Mr. Bradford, "I went over to the other side as the representative of the newly formed Vitagraph-Liebler Feature Film Company and not of the Liebler Company. I saw some of the foremost writers of the day, secured scenarios from some of them, and contracts for scenarios from others."

The most important of the finished scenarios in my bag are those prepared by Hall Caine. We hope to exploit Viola Allen in her original roles in The Christian and The Eternal City, the scenarios for which were both prepared by Mr. Caine himself. He also wrote a scenario founded on The Prodigal Son, which will lend itself admirably to pictures. Mr. Caine is thoroughly awake to the high place moving pictures have acquired in the amusement scheme, and is lending himself heartily to the movement to improve them. By the way, Mr. Caine is coming to America this September.

Another important contract I have secured is that with Louis N. Parker. This appeals to me even more strongly than those with several authors of a possibly wider celebrity, for besides being the author of Joseph and His Brethren, Disraeli, and a number of excellent plays, Mr. Parker is known as 'The father of pageants.' It was he who instituted the famous county pageants of England, and he is a master of the sort of entertainment planned to appeal to the eye rather than the ear. I expect some fine historical scenarios from Mr. Parker, as well as photoplays based upon the pieces that have been so successful in the legitimate theatre.

Also, Pierre Loti and Robert Hichens. Here are a pair of authors whose names should attract new audiences to the picture plays. We have negotiations under way for scenarios from both these famous writers.

I am in negotiation with several other distinguished writers and hope soon to be able to make a more detailed announcement in behalf of the company. The Christian will probably be the first film staged. Brandon Tynan, the actor who played Joseph last season and will resume that role again, is in Ireland gathering material and making photographs that may aid in the staging of his first big success, Robert Hichens, in picture form. Mr. Tynan, it will be remembered, is the son of the Tynan of Fenian fame, and his reappearance in the role of the great Irish patriot will be eagerly awaited by his compatriots. The Fourth Estate will be among the first American plays to be done by the new company.

VENUS FEATURE NOTES

A new three-reel picture announced by the Venus Features Company should prove of more than ordinary interest. It is a film version of the old morality, Everyman. Directing is by J. Farrell MacDonald. Other new productions by him are The Midianite Woman and Jephtha's Daughter, each in three reels. To take certain scenes in the former an entire Southern Pacific train was engaged by Thomas W. Evans to convey the players and their paraphernalia out to the desert. Jephtha's Daughter, scheduled for early release, promises to be an exceptional attraction.

FORBIDDEN GROUND FOR M. P. HOUSES

Sixty merchants who have invested capital to the extent of some millions of dollars in the business section of Kansas City, Mo., have appeared before the ways and means committee of the lower house of the City Council in favor of an ordinance forbidding the installation of any more picture shows within a prescribed district.

TRUE FEATURE RELEASES

The True Feature Company, which has opened offices at 110-112 West Fortieth Street, in the World's Tower Building, announces the release of three sensational sporting dramas in addition to its regular output of feature plays. These dramas are: Dare Devil Doll, the little auto girl; The Cyclist's Last Lap, and The Wrestlers' Tragedy.

Each of these consists of three reels.

STREYCKMANS LEAVES MUTUAL

Hector J. Streycckmans, who has been connected with the Mutual Film Corporation since its formation, has resigned to become manager of a new enterprise. Associated with him in the new enterprise are Herbert Amato and Orace Zalkin. Their first release will be an adaptation of Bulwer-Lytton's famous novel, "The Last Days of Pompeii," made by the Pasquali Company, of Turin, Italy, in eight reels. It will be given under the same title as the book. Other subjects will be Alessandro Manzoni's The Betrothed, and The Two Sergeants, each in six reels.

H. J. STREYCKMANS ANNOUNCES

"The Last Days of Pompeii"

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GENUINE DRAMATIZATION of Lord Bulwer Lytton's masterpiece, in Nine Reels, staged at Pompeii and Turin, Italy. This production is without question the most sensational and spectacular artistic film ever conceived, costing hundreds of thousands of dollars. We have paid more for the exclusive rights to America for this film than has ever been expended for the entire production of any other subject. The conflagration was staged during one of the most violent eruptions of Mt. Vesuvius, and the burning of the City of Pompeii in connection with the flaming volcano presents an awe-inspiring spectacle. And this is merely an incident in the film, in which are shown

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50 GLADIATORS

The leading parts are acted by the foremost artists of Europe; expert swordsmen are seen in thrilling encounters, and daring men risk their lives in the dens of raging beasts and in death-defying chariot races.

"THE BETROTHED"

Is the first of a series of Six-Reel Superb Productions, and is dramatised from A. Manzoni's masterpiece, "Promessi Sposi," recognised as Italy's greatest literary work. This film is

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For rental to theatres which desire feature films capable of securing the patronage of the public which will pay twenty-five and fifty cents to see drama properly interpreted by leading actors, with plots conceived by the brains of the world's greatest writers. This film can be exhibited in any theater on earth, before the most exacting and critical audience.

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PACIFIC COAST STUDIO

LICENSED FILM RELEASES

Monday, Aug. 12.
(Bio.) The Suffragette Minstrels. Com.
(Bio.) Father's Chicken Dinner. Com.
(Edison) Starved Out. Com.
(Edison) The Substitute Engineer. Dr.
(Edison) Mary's Temptation. Dr.
(Edison) Father's Weekly No. 42.
(Edison) The Child of the Sea. 2 parts. Dr.
(Vita.) Slim Driscoll, Samaritan. Dr.
Tuesday, Aug. 13.
(Edison) Flood Tide. Dr.
(Bio.) The Whip Hand. Dr.
(Edison) Black Beauty. Dr.
(Edison) Napoleon Whiffles. Hqs. Com.
(Edison) The Clown's Revenge. 2 parts. Dr.
(Edison) Tobias Turns the Tables. Com.-Dr.
(Vita.) Those Troublesome Treasures. Com.
Wednesday, Aug. 14.
(Edison) First Aid to the Injured by the Police Force of Berkeley, Cal. Top.
(Edison) Bobbie's Long Trousers. Com.
(Edison) The Accidental Bandit. Com.
(Edison) Making Hay with Special Machinery. Dr.
(Edison) Breaking into the Big League. 2 parts. Dr.
(Edison) Strange Traits of Serpents.
(Edison) Auto Polo: The New Thriller.
(Edison) The Ten Thousand Dollar Toe. Com.
(Edison) Scenes in Moroland. Sc.
(Vita.) Better Days. Dr.
(Vita.) In and About Calcutta. Tr.
Thursday, Aug. 15.
(Bio.) The Work Habit. Com.-Dr.
(Edison) The Sheriff of Cochise. Dr.
(Edison) The Burned River. 2 parts. Dr.
(Edison) (Title not reported).
(Edison) Father's Weekly No. 43.
(Edison) Stung. Com.
(Edison) Fats Fashions a Letter. Dr.
(Vita.) A Maid of Mandalay. Dr.
Friday, Aug. 16.
(Edison) The Mystery of West Sedgwick. 2 parts. Dr.
(Edison) The Power of Conscience. 2 parts. Dr.
(Edison) Foot Luck. Com.
(Edison) Deceiving Uncle Sam. Com.
(Edison) The Rag Rag. Com.
(Edison) Amazing Time. Com.
(Edison) The Lizard.
(Edison) A Visit to the Ruins of Pompeii. Tr.
(Edison) The Good Indian. Dr.
(Vita.) Playing the Pipers. Dr.
Saturday, Aug. 17.
(Bio.) Two Men of the Desert. Dr.
(Edison) A Proposal from the Spanish Don. Being the second story of "Who Will Marry Mary." Dr.
(Edison) Broncho Billy's Mistake. Dr.
(Edison) The Smuggler's Last Deal. Dr.
(Edison) The Tenderfoot Hero. Dr.
(Edison) The Mexican Gambler. Dr.
(Vita.) The Vendetta. 2 parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Aug. 17.
(Crystal) Pearl and the Tramp. Com.
(Crystal) One Wife Too Much. Com.
(Clair) Her Tutor. Com.
(Hex) The Animal. Dr.
Monday, Aug. 18.
(Imp) The Flower Girl and the Counterfeiter. Dr.
(Nestor) The Maid of the Mountains. Dr.
(Gem) The Would-Be Detective. Com.
(Gem) The Elks at Rochester. Top.
Tuesday, Aug. 19.
(101 Bison) The Iron Trial. Two parts. Dr.
(Crystal) A Greater Influence. Dr.
Wednesday, Aug. 20.
(Nestor) When the Blood Calls. Dr.
(Power) The Little Skipper. Dr.
(Clair) The Beaten Path. Three parts. Dr.
(Univ.) The Animated Weekly. No. 70.
Thursday, Aug. 21.
(Imp) In Search of Quiet. Com.
(Hex) The Harvest of Flame. Two parts. Dr.
(Frontier) Sailing Under False Colors. Com.
Friday, Aug. 22.
(Nestor) When Omid Won. Com.
(Nestor) Some Runner. Com.
(Power) The Sea Urchin. Dr.
(Victor) The Ghost. Dr.
Saturday, Aug. 23.
(Imp) The Statue. Com.
(Imp) Fun Laughs by Hy. Mayer. Com.
(Great N.) The Great Circus Catastrophe. Three parts. Dr.
(Frontier) The Eyes of the God of Friendship. Dr.

MUTUAL FILM RELEASES

Sunday, Aug. 17.
(Maj.) (Title not reported).
(Than.) Waiting for Hubby. Com.
Monday, Aug. 18.
(Amer.) A Tide in the Affairs of Men. Dr.
(Keystone) (Title not reported).
(Bell.) The Smuggler's Sister. Dr.
Tuesday, Aug. 19.
(Maj.) (Title not reported).
(Than.) The Spirit of Eury. Dr.
Wednesday, Aug. 20.
(Broncho) The Heritage of Eve. Two-part Dr.
(Mutual) Mutual Weekly. No. 54.
(Bell.) The Counsel for the Defense. Dr.
Thursday, Aug. 21.
(Amer.) The Golden Heart. Dr.
(Keystone) (Title not reported).
(Mutual) (Title not reported).
(Pilot) (Title not reported).
Friday, Aug. 22.
(Kay-Bee) An Orphan of War. Two-part Dr.
(Than.) The Medium's Nemesis. Dr.
Saturday, Aug. 23.
(Amer.) Flesh of His Flesh. Dr.
(Maj.) (Title not reported).
(Bell.) Success. Dr.

EXCLUSIVE SUPPLY RELEASES

Monday, Aug. 18.
(Dragon) (Title not reported).
Tuesday, Aug. 19.
(Gaumont) An Explorer's Tragedy. Dr.
Wednesday, Aug. 20.
(Solax) (Title not reported).
(Gaumont) Gaumont's Weekly. No. 70.
(Ramo) Dangerous Sympathy.
Thursday, Aug. 21.
(F. R. A.) Dr. Nicholson and the Blue Diamond. Dr.
(Gaumont) A Tree-Mendous Proposition. Com.
(Solax) Brennon of the Moor. Dr.
Friday, Aug. 22.
(Solax) (Title not reported).
(Lax) Over the Garden Wall. Com.
(Lax) The Reverend Letter. Dr.
Saturday, Aug. 23.
(Great N.) (Title not reported).

Another Great Two-Reel Release

"THE WATER RAT"

IN TWO REELS

This play, peculiar and powerful, has its origin in romantic England, and is a study of fashionable society, with a by-play of mysterious crime, that quite outdoes the feats of the famous "Raffles" dress-suit type. A daring and dashing collegian of wealth figures mysteriously in the title-role, and his depredations include all the grand mansions of the country-side before he finally comes to an accidental end and escapes the penalty of Newgate, adding to its historic calendar. *Released August 25th.*

August 26th

"THE ADVENTURES OF A WATCH"

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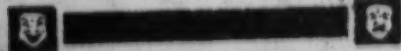
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MUTUAL FILMS



The Missing Witness (Thanhouser, Aug. 13).—A political boss to win a close election nominates and elects an honest man as county treasurer. Finding he will not stand pat, he contrives to have the accounts tampered with and the treasurer compelled to make a large shortage good with his private fortune. The treasurer remains in disgrace. His broods over it until he dies. His son, a lawyer, becomes the district attorney. This young man finds proof in investigating records that a certain ward heeler doctored the books to make his father appear guilty. He is about to get this man when the man is killed by a gangster. As the boss was seen quarreling with the victim shortly before, he is accused of the murder. The only one to see the crime was the treasurer's widow, and she witnessed it from her window. As the boss killed her husband by a bullet, she hesitates not to testify for him. The son prosecutes the boss and all but makes him confess the murder, when the widow changes her mind and appears in court just in time to the courtroom. There is scarcely enough to change the widow's resolve, but on the whole it is a good play, with a number of thrilling scenes. Acting and photography throughout the two parts are very good.

The Protector's Oldest Boy (Thanhouser, Aug. 13).—A little boy, much abused by worthless parents, is rescued by neighbors and sent to the Protector. While there at some maneuvers of a nearby military school he meets the little granddaughter of the Protector's oldest boy—who is now a successful man outside—and her request leads the old man to adopt him. A good idea very poorly worked out. As the thing stands at present, it makes little sense. The story given here is merely snatched from the premises laid down. A split with "The Wild West Comes to Town."

The Wild West Comes to Town (Majestic, July 27).—This merely shows the various "acts" in a Wild West show, presumably Buffalo Bill's. The parade, including hold-up of stage coach and the other familiar things are given attention on a half-reel of inferior photography.

A Proposal by Proxy (Thanhouser, Aug. 31).—Jack becomes tongue-tied every time he tries to propose to the girl he loves. His proposal by letter, but the minute is returned with the postmark "Unfound." He tries the telephone and gets the wrong number, an old maid on the other end accepting him promptly, but eager to know who it is. At last he gives his sweetheart's little sister a nickel to pop the question for him. The child does so in the presence of a lot of company, and Jack becomes so angry that he forgets his bashfulness, turns the trick himself and is accepted. A clever little story, done with animation and well photographed. The actor playing the part of Jack is very good indeed. A half-reel subject.

The Two Hundred and Twenty-fifth Anniversary of the Landing of the Huguenots at New Rochelle (Thanhouser, Aug. 3).—A brief picture devoted mainly to the crowd and the other familiar things are given attention on a half-reel of inferior photography. On the same reel with "A Proposal by Proxy."

Kentucky Foes (Reliance, Aug. 11).—Dorothy loves and is loved by young Nelson, although there is a feud between their families. In repulsing a suitor of her kin the girl pushes him over a cliff. She calls her lover for help. A boy of the opposing faction sees young Nelson bending over the body and reports that he has killed him. The revengeful grown turn out in full force and are about to shoot Nelson, when the girl arrives with news that the supposedly dead man is only slightly injured. The letting up of the companies induces a reconciliation between the parties to the feud and the lovers are united. A well-told story, but worked out with a twist. It makes a fair offering. Acting of the actor playing Nelson and of Irene Hunt as Dorothy is good.

Professor Beans's Removal (Key-stone, July 25).—Professor Beans sneaks the children to his performance on corner and troupe. The landlord tries to get him to leave but is driven out with bullets. A platoon of police meets with the same reception. So one night, while Beans is asleep, the landlord has the two-story house in which he lives mounted on wheels, hitched to an automobile tractor and drawn away. Beans has found his match, so vanishes at once. An exceedingly funny farce, acted with characteristic animation by the new company. It is well photographed. A real house is actually employed in the transportation.

The Silly Sex (Reliance, Aug. 6).—John Duncan, author of "Woman, the Silly Sex," returns to a cottage on an island of his own, where he can be free from the objects of his scornful gaze. Elaine, who lectures on "Man the Silly Sex," believing the island is uninhabited and therefore free from the objects of her contempt, starts out to examine it. But she falls overboard and arrives dripping wet. It happens that Duncan is at that moment swimming and has left his clothes on a rock. Needing something dry, she puts them on in place of her own. He pursues her. He stands her as long as he can, then swims for a boat to take her away. But they have fallen in love, and come he looks her up at her home as she only they are united. It might be remarked in passing that it is unlikely that a man would leave a house a few hundred feet from the water to undress at the water's edge and don a bathing suit there. The device to get the clothes there for the woman to put on is too obvious. Yet the film is good as a whole, containing a casual interest. The actress playing Elaine is very good indeed. Alan Hale plays Duncan well.

Runa Plays Obed (Reliance, Aug. 12).—Runa, the little daughter of a pretty young widow, invites the handsome young bachelor doctor across the way to examine her sick doll. The incident leads to a friendship between the two grown-ups. The widow's lawyer calls and the widow, to rescue the doctor, pretends he is another lover. The jealous doctor goes away, refusing to speak to her. Runa therefore decides to be sick. The doctor is called. Runa tells him she is not sick but lonesome, and a reconciliation takes place then and there. This is a pretty little story, a piece of sentiment, light but amusing. Runa Rodgers is an undeniably clever little person. The doctor and widow were excellently cast. Photography is good.

The Flame in the Ashes (Kay-Bee, Aug. 16).—Captain Wilton, at an army post in the Southwest, is started on a downward path



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"IN AND ABOUT CALCUTTA" }
"A MAID OF MANDALAY"—Drama of India Thursday, August 21
"PLAYING THE PIPERS"—Comic Friday, August 22
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The Coat that Came Back (Solax, July 30).—An acceptable farce, with Fraunie Fraunholz and Blanche Cornwall in the chief roles. The element of suspense is lacking, however, for the spectator guesses how things are going to end, almost from the opening scene. John inherits his uncle's fortune and is much disturbed when he finds that the fortune consists of an old frock coat. The young wife gives the coat to a tramp, who sells it to a pawnbroker. Situations are so arranged that the coat continually finds its way back to John, until he finds a great quantity of bills sewed between the lining and the cloth of the garment. Thereupon John and his wife have a time of great rejoicing.

When the Tide Turns (Solax, Aug. 1).—A picture of some appeal, in which Fraunie Fraunholz's character sketch of an old bachelor, who loves his pipe just a little better than anything else in the world, is the most memorable feature. Old Uncle Peter, being poor, becomes an unwelcome member of the disagreeable Brown family, because the Browns are relatives and have to put up with him. Uncle Peter finds pleasant companionship in the company of an aged widow living in the neighborhood and the two become fast friends. When the bachelor is requested to the sororhouse the widow comes to his rescue by offering to share her home. They are preparing to make the best of life together when Uncle Peter unexpectedly inherits \$40,000 and, despite gray hairs, the two prepare to marry. The picture has been carefully staged and sincerely acted.

Marguerite (Gaumont, Aug. 14).—Subjects such as this one are always more or less interesting to the general public. The Gaumont has the happy faculty of treating scientific themes in a simple, direct way that leaves one entranced and unconfused. Here we are shown how various metals are magnetized, either by other magnets or electricity, and how, by heating, the magnetism is taken out.

UNIVERSAL FILMS

Bob's Baby (Gem, Aug. 4).—Bob's wife likes dogs and she insists on having them in the house. When she springs the joke about a new baby, which turns out to be a pup, Bob backs on his heels and goes to visit his people. There he runs into more dogs, but is forced to stick it out. A telegram reaches him from his wife asking him to come and see his new baby. Believing that it is another pup, Bob returns, bringing with him presents for the dog, determined to make the best of it after all. When he arrives, however, a real baby confronts him, and the screen darlings on a happy household. The one thing that could be wished is that dogs had been kept out of the final scene. As a farce it is a very fair offering, a bit suggestive perhaps, but quite amusing.

The Flower Girl and the Counterfeiter (Imo, Aug. 18).—A detective dismissed from the force for intoxication, is also

turned down by his sweetheart. He goes from bad to worse. But a dower girl, who secretly loves him, anonymously provides him with all her savings to rehabilitate himself. He thinks it comes from his sweetheart. He at once grooves himself up and starts to work on a counterfeiter's case. He traces the false money to the den and captures the band. For which he is reinstated on the force. He hurries to tell his sweetheart of how he has been helped by the money and encouragement she gave him. But she denies providing him with either. So he hurries to Rosie, the dower girl. And it was her, and takes her to his arms. A good story, lacking preparation here and there, as for instance, in showing a better reason for him to suspect the money came from Rosie, but animated and done with spirit. Acting is good throughout.

A New Way to Win a Girl (Gem, Aug. 11).—A young man desiring to win a girl, studies hypnotism. He fascinates her and disposes of his rival, who is a hotel detective, by making all the guests deposit their jewelry in the rival's valise, where it is presently found. The rival is arrested, but the hypnotist entrances the guard and releases him. He claims the girl. A hackneyed idea, poorly worked out. This sort of thing has ceased to be funny or even interesting.

Almost a Rescue (Nestor, Aug. 8).—Farces of the quality of this one will always be in large demand. Because it is played with an excellent company with an eye to good directing and staging, the humor stands out unacceptably. Especially is the fat comedian who attempts to rescue the girls from committing suicide fine in such a role. They are all living together in a boarding house and are all behind in their rent. He overhears the two girls in the next room discussing a plan to secure John as chorus girl, which demands blonde hair by dyeing their own. From the way the conversation is arranged, he imagines they are contemplating suicide, and hastens to bring in the police. In the business that follows there is a touch of burlesque, but not enough to offend, and rather does the purpose of the detective tend to enhance the fun of the picture.

When the Prince Arrives (Rex, Aug. 7).—A romantic country girl has a bashful lover who is too unobtrusive to make his affection known, although he has secured her father's consent to court her. While he is deliberating on the best course to pursue, an acrobat, fleeing from the circus where he has killed a fellow performer in a quarrel and believes he has killed him, comes to her and begs her to hide him. She gives him refuge and finally sends him off on a farm horse. He goes home to his wife, where he finds a letter telling him his victim has entirely recovered, while the country girl consoles herself with visions of him. Her bashful lover appears at this juncture, pleads his case and wins her. A good idea well carried out, acted with sincerity and taken with care. The infatuation of the girl for the acrobat might have been more effectively broken off, but it is a minor point and may be passed over.

In Cartoonland with Hy. Mayer (Imo, July 19).—Much of Mayer's rollicking humor was lost in this review because the film was shown blind side before on the screen. Enough was gathered, however, to lend the assurance that the picture was quite up to the standard that the artist has set. On the same reel with Blinks Ends the War.

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REVIEWS OF LICENSED FILMS

The Call of Her Heart (Lubin, July 29).—A school teacher is loved by a minister. She meets a young seaman, falls in love with him, and the minister marries them. The husband goes to sea. His ship catches fire, and he is lost. A child is born to the wife. She goes an opportunity to become a traveling companion, so leaves her child on the minister's doorstep and goes away. He rears the child. Five years later the mother returns for her little one. The minister tells her she doesn't deserve the child, but says she may take her if she can identify her in a class of school children. The mother fails. But later, in the park, the child meets her and is recognized. The minister gives up the little one. A miserable, constructed piece, dragging along and having little relation of beginning to end. The ending is far from satisfactory. Ormi Hawley and Edwin Carver give good performances of mother and minister, respectively.

The Call of the Plains (Essanay, July 29).—Jane feels she can't marry while her father lives, so Bud, her lover, goes away to California, leaving her in Colorado. She repents her action, and writes Bud to come back. A breeze entering the post office blows the letter in an out of the way corner, and it remains lost. Twelve years later Bud, now sheriff, is called into action when the post office catches fire. He finds the letter in trying to save the contents of the place. He sends for Jane at once, and they are married. A clean, little story, adequately handled by a competent cast. It should please everywhere.

The Bells (Edison, July 29).—Although she loves Donald, a girl marries Leo in deference to her father's wishes. A few Sundays after her marriage she is at the church, her husband and lover in the congregation. The building catches fire. Donald saves her and later Leo, who dies. Donald marries the widow. An uninteresting story, because it has so little at issue and barren of good business, the latter circumstance making it drag badly. Augustus Phillips, May Abbey, Robert Brower, and Frank McGlinn do the work in the principal roles. The bells of the church mark the different stages of the story, which was suggested by Poe's poem of the same name.

The Troublesome Daughters (Vitaphone, July 29).—Two young girls will not obey their adored father in keeping away from their two young lovers, so he sends for their aunt, his sister, to take care of them. They expect to find Aunt Ruth a crank, but she turns out to be a sweet old lady who remembers that she was once a girl herself. When dad goes out of town Aunt Ruth invites the boys to the house, and when dad returns and finds them, persuades him to consent to their engagement to the girls. A good comedy, having some excellent business. James Lackaye is very fatherly indeed, while Mary Maurice is equally good as the aunt. The girls are played by Alice and Edna Nash, the boys by Gladden James and Willie Van.

Daily Doings in Manila (Pathéplay, July 29).—Farmers bringing produce to market occupy most of this film, their coming in boats with principally bananas for export. Here the hemp, laundry work, water carriers and Filipino excellence in swimming are shown as incidentals. A mediocre piece of work, not having the usual Pathe standard of travel pictures, discursive rather than to the point. A half-reel with Curious Sea Creatures.

The Courage of the Commonsense (Vitaphone, Aug. 1).—Here is a true picture of rural life, in which the characters impress one as being genuine people. W. H. Wing, the author; Rollin S. Sturgeon, the director; Mary Charleson, the principal player, and all others concerned in the production deserve great credit for a picture unusually sincere and free from claptrap. There is little to the story in the telling, but much as it is unfolded on the screen. Mary, whose girlhood has been spent in drudgery on the farm, longs to go away to school, and has saved money for that purpose. In contrast to the dull routine of her daily life, we are shown visions of her day dreams in which the coveted school always figures. She has saved almost enough money to realize her ambition, when old "Dublin," one of her father's horses, dies, and unthinkingly she sacrifices her savings that another horse may be purchased. Bravely smiling she resigns herself to a life of devotion to the needy family. The character of Mary is acted with great appeal by Miss Charleson. Edwin August makes a brief appearance as the sweetheart of Mary's school sister.

The New Gown (Lubin, Aug. 1).—The effect of this picture might have been more pronounced if the quarrel that caused the trouble between husband and wife had not appeared so unnecessary. Under normal conditions the simple explanation would have been forthcoming before the young wife returned to mother, but then there would have been no story. Elsie wants a new gown, which her husband refuses to buy. She writes to mother, asking for advice, and mother sends a check. The husband is told that if he won't pay for the gown some one else will and he becomes suspicious. That night Elsie appears in stunning attire, just fresh from the shop, and Nathan voices his suspicions, whereat the indignant wife goes back to the parental home. Both of the young people are miserable, until Nathan finds the note from mother in which the check was enclosed. Soon he clasps Elsie in his arms and all is forgiven, when in reality there was nothing to forgive. Ethel Clayton again shows herself to be one of the Lubin Company's most charming actresses. Harry O. Players makes a manly husband, and the production is, in all respects, excellent.

Hoodooed on His Wedding Day (Kalem, Aug. 1).—Because it is played with spirit by Ruth Roland and others in the cast, this splitter-farce is of acceptable entertainment. The plot, in slightly different forms, has done service many times before. To inherit a fortune a man must marry within three days. Everything is in readiness when the cook in the home of the bride-to-be is taken ill with what appears to be smallpox. No occupant of the house is allowed to leave and no one on the outside is permitted to enter. Unfortunately, the groom is on the outside. Complications are numerous before the marriage is finally solemnized in the house.

His Wife's Friends (Essanay, Aug. 1).—Amusing moments in this farce, on the reel with *Such Is Life*, are none too frequent. Charles Steine and Gertrude Forbes do their best, but the story is rather pointless. Tom Gray theater tickets to give his wife a treat, but it seems she has invited friends to dinner. The tickets are passed from hand to hand until they are used by the dinner guests, who send regrets and go to the theater.

Such Is Life (Essanay, Aug. 1).—The

prevalent notion that husbands work to excess while their wives spend the money is made the basis of this half-reel farce. The husband is shown to be recklessly expending his nervous energy that the wife may buy costly hats and be extravagant in all other respects. Charles Steine and Gertrude Forbes manage to get some humor out of the situation.

Through Another Man's Eyes (Seig, Aug. 1).—A not unusual version of the triangle in which two men love the same girl, who sets her heart on marrying the unworthy ne'er-do-well. Wallace, who is almost too good to be true, plans to prevent his rival from landing in the gutter, and with this end in view gets him a place as night watchman. Tom leaves his post in favor of a saloon, and returns, with uncertain steps, to find that burglars have been there in his absence. Having failed to make good as a watchman, Tom is banished to the West, his engagement to Janice being broken. A year later the girl reads that her former lover is to serve five years in prison and concludes that she may as well marry Wallace. At the end of the five years Tom looks in at the parlor window and sees happiness "through another man's eyes." Altogether a story of very little consequence, but well presented and capably acted by Adrienne Kroell, William Stowell, and Palmer Bowman in the chief roles.

The Red Old Hills of Georgia (Edison, Aug. 1).—This film is one of the results of the visit to Georgia of Director Charlie M. Seay and his company of Edison players. Quite obviously the settings inspired the story that Mr. Seay wrote as well as directed. Fred, a young mining engineer, inherits Pinkie Floyd and her brother, Bob, with a desire for more modern methods of living than they have been accustomed to in their backwoods settlement. The wish gradually bears fruit, despite the opposition of Floyd, Sr., and when Fred returns two years later he finds a modernized family. Incidentally he wins Pinkie from the slovenly life hardy. Mabel Trunnelle succeeds admirably in her interpretation of the country girl, and good character sketches should be credited to William West and Herbert Prior. Direction and photography are first class.

Henrietta's Hair (Seig, July 29).—Dan loves the daughter of the Justice of the Peace for her beautiful hair, the hair of Henrietta, who has more. Only Henrietta's hair has been secured on tick from the hairdresser. But the hairdresser sees Henrietta before the Justice, too soon for her to catch Dan, and Dan is thus apprised of Henrietta's duplicity. So he returns to his first love, a simpler and a wiser man. This excellent situation, from a familiar short story, is here well carried out. That Dan is partial to beautiful hair might have been made clearer in the beginning, but inasmuch as the story is quite intelligible, that may not be serious objection. Acting and photography are good. A half-reel subject.

The Vengeance of Galora (Biograph, July 28).—Galora loves the young express agent, but learning that he loves and is engaged to another, she determines to be revenged. She meanwhile needs money to get married. Finding that the business in his district does not warrant a raise in his salary, he determines to rob the line of a thousand dollars in currency that is due to arrive with the pony express. Unknown to the agent, a shifty prospector and his pal also determine to rob the messenger. Galora suspects the agent and puts the sheriff on his trail. The agent's sweetheart learns of this and hurries to warn him. She dissuades him from his purpose. In the meanwhile the two others have robbed the messenger. The agent follows them. Animated by greed, the prospector kills his partner and robs him. The agent shoots the villain. The sheriff captures the agent, but releases him as soon as the messenger identifies the robber. A good film play of its kind, and particularly new in idea, somewhat long drawn out in the scenes after the robbery, but on the whole maintaining a fairly continuous interest. Acting and photography are good.

The Tenderfoot Sheriff (Essanay, Aug. 2).—A bold thief robs the till of the town grocer. The sheriff is put on his first case, and thief drives off the horses of the sheriff and his deputies, and leaves them to walk home. The sheriff resigns. Another is appointed. The thief calls on him and handcuffs him. He resigns. The town trustees then make a tour of the village in hope of finding someone to take the job. But no one wants it. A reward is offered. An extra reward as well. This attracts a tenderfoot, lately come to the place with his wife, and he volunteers to bring the bad man in. He puts one arm and a revolver in a sling, goes to the saloon where the robber hangs out, and shoots him after some tense gunplay, and locks him up in the county jail. An admirable little comedy, done with spirit and sincerity by all hands concerned. G. M. Anderson in the title role leaves nothing to be desired.

The Green of Osman Bey (Edison, July 28).—Ahmet, the prince, falls in love with Zuleika, the daughter of Osman Bey, the greedy. He sends his servant to secure his father's consent to the match. Meanwhile Osman has planned with a rug merchant to marry his daughter, for which he is to receive a large sum. Ahmet is caught in the private garden with Zuleika and imprisoned. But the servant arrives with news that the father is dead, that Ahmet has succeeded him and is now known as the Bey. So Ahmet is released and the rug merchant, fearing his influence, withdraws his suit of marriage. Ahmet showers the covetous Osman with money and thus secures his consent that he marry Zuleika. A gorgeous production, having withal a fine development of scenes and maintenance of continuous interest. Three notable performances are by Eleanor Clinger as Ahmet, Gertrude McCoy as Zuleika, and Barry O'Moore as Osman. The excellent direction is by Richard Ridgely.

Where Clouds and Mountains Meet (Pathéplay, Aug. 2).—This is one of the best travel films yet undertaken by this firm. It deals with the beautiful Yosemite Valley. El Capitán, the Bridal Falls, Glacier Point, the Half Dome, the Yosemite Falls and the other famous places of interest are presented in a manner calculated to reproduce the majesty and grandeur of this wonderful section. It is a distinct achievement. On the same reel with *Colombo, Capital of Ceylon*.

Coffee Industry in Jamaica (Lubin, July 24).—An industrial subject which fills out a reel with Ed Seay and the Hains. The opening scenes show the natives picking coffee beans; then there are glimpses of the drying, shelling, cleaning, and sorting processes, and last of all, the placing of coffee in bags, weighing, and marketing.

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